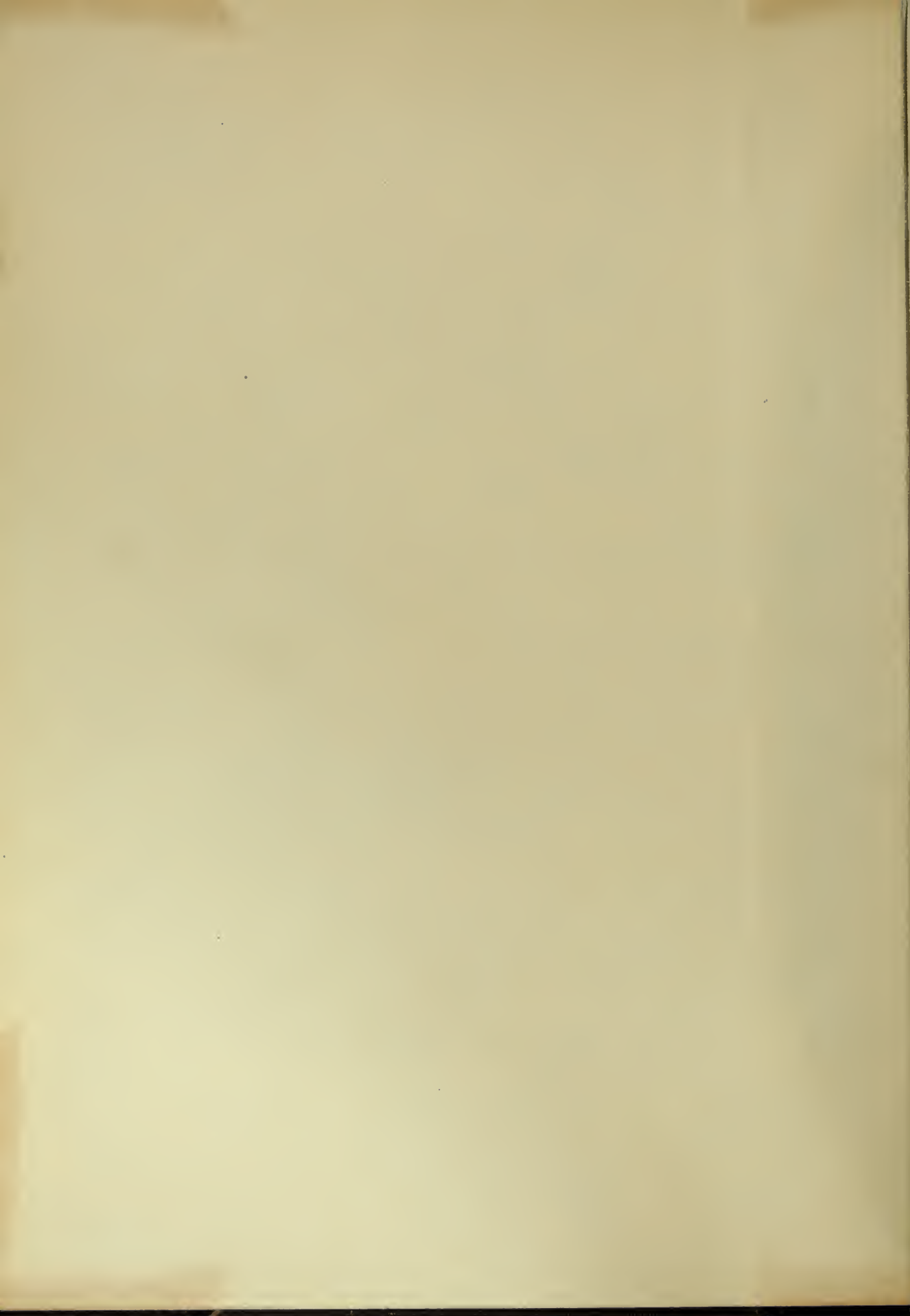


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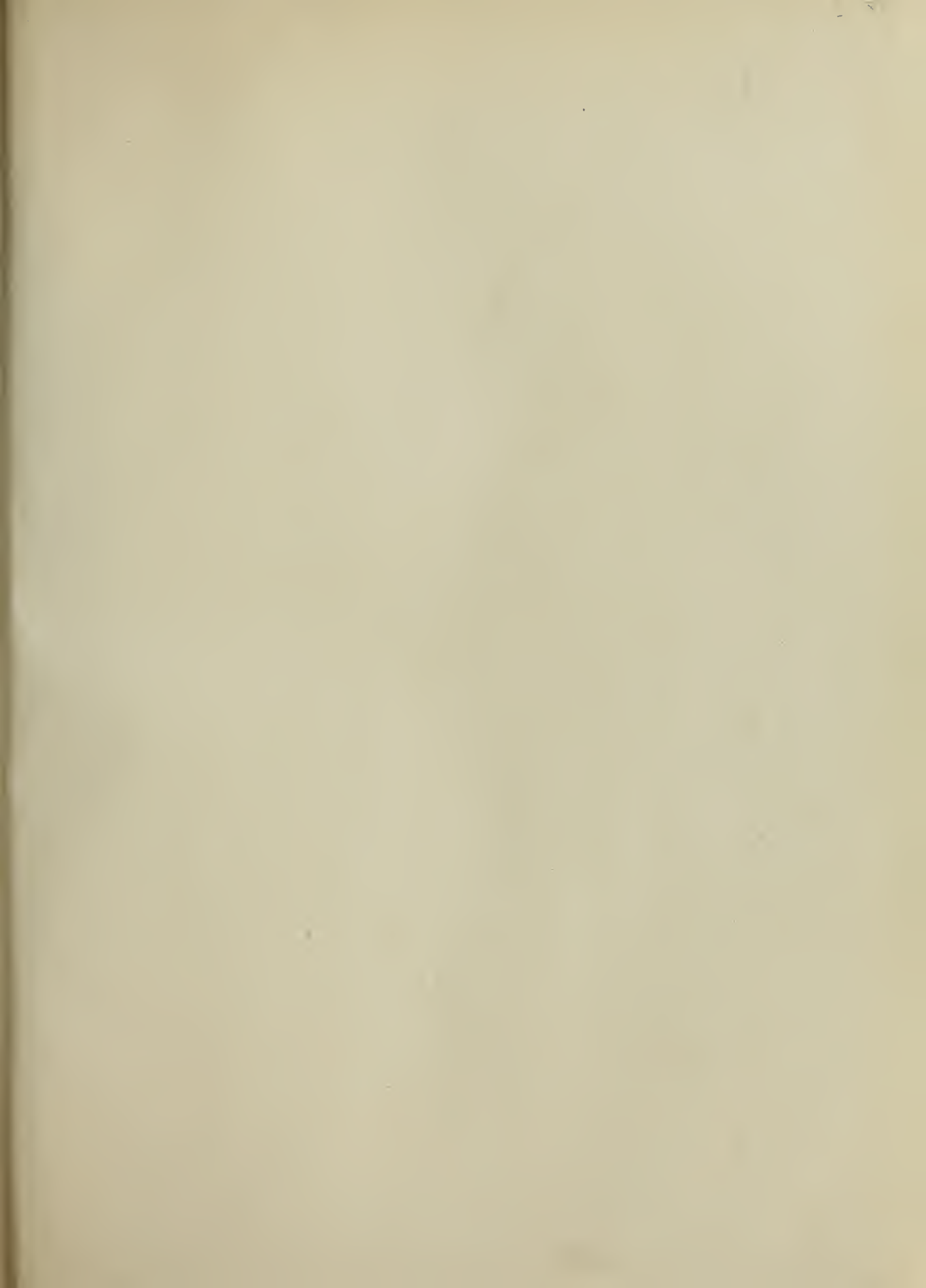


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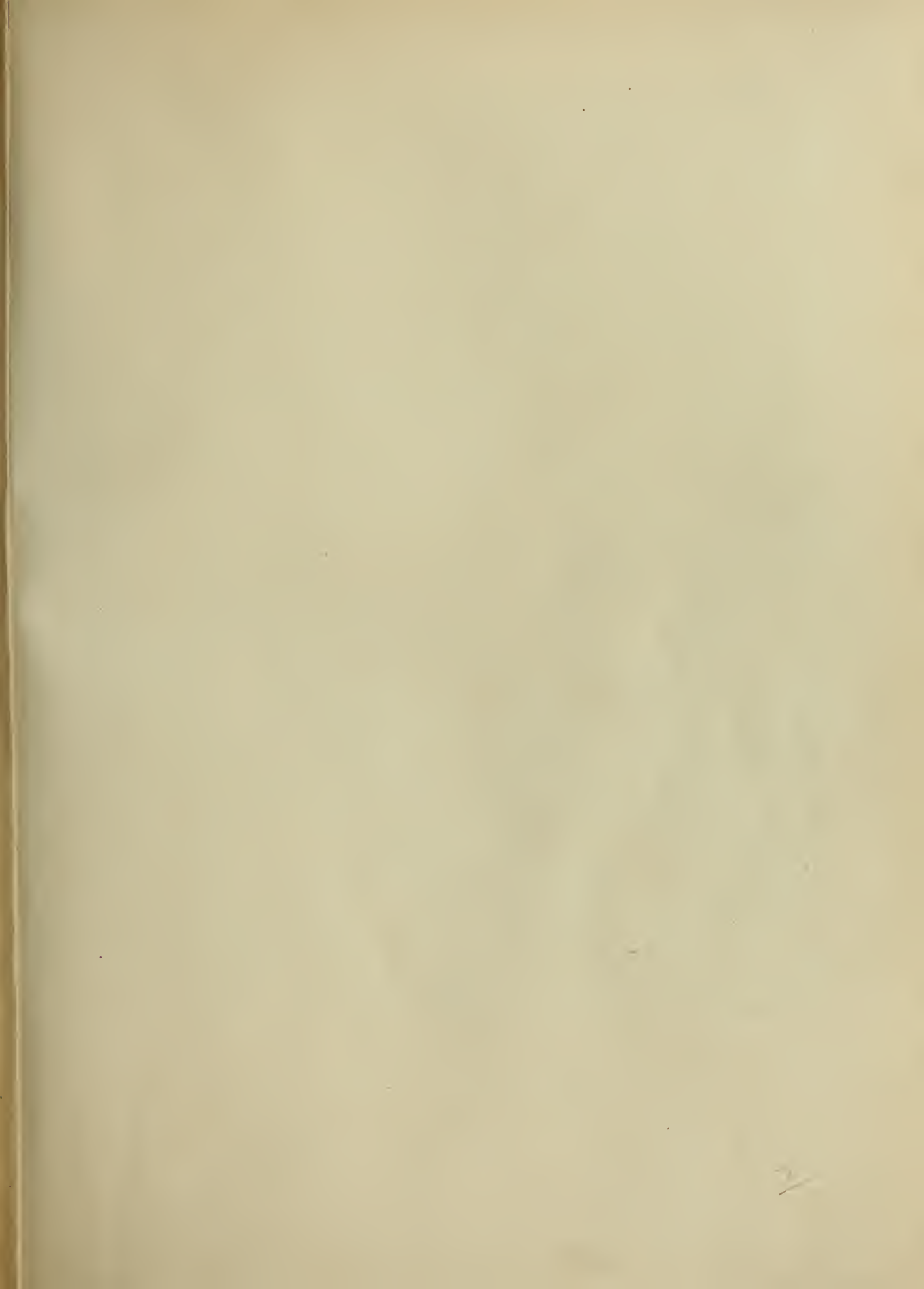
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'CARLINA' FROM THE OIL PAINTING  
BY WILLIAM NICHOLSON

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# The INTERNATIONAL • STUDIO •

VOL. XLIV. No. 173

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JULY, 1911

**B**IRGE HARRISON, N.A., LAND-  
SCAPE PAINTER  
BY ARTHUR HOEBER

RARELY does it happen that an artist having received distinguished honors for his work in the figure, including a medal at the Paris Salon and the subsequent purchase of his picture by the French government, deliberately relinquishes that branch of art to paint only the landscape. This, however, is the experience of Mr. Birge Harrison, N.A., and it is interesting to note he has had the same recognition in the latter direction he had in the former, for today Mr. Harrison must be accounted one of the leading landscape men of this country and many official honors have been paid him. It is, too, a curious fact that he is one of three brothers all of whom embraced the career of art. The youngest of the group died some years ago, just as he was beginning to make himself felt, but there remains the elder brother, Alexander Harrison, the distinguished marine and figure painter, whose fame is worldwide and who has made Paris his home since early manhood.

It is a curious and unusual manifestation of the art instinct to find so many in one family achieving excellent results with the paint brush, and it is, perhaps, the more remarkable to note that these two remaining brothers have not been overshadowed, the one by the other, but that each has gone his way independently, with nearly if not quite equal success. Of an old Philadelphia family, Birge Harrison, like his brothers, was born in that city and began his art studies at the schools of the old Pennsylvania Academy of Fine Arts. However, he was there but a short while when a young art student came over from Paris for the purpose of seeing some of his relatives for the first time. The name of this youth was John Singer Sargent, and, making the acquaintance of Mr. Harrison, he sang to him so enthralling a song of life in the Latin Quarter and the advantages of the French

*ateliers* that Birge Harrison forthwith packed up his belongings and hied him to the French capital, promptly entering the *atelier* of Carolus Duran, where Sargent was already installed as a pupil, along with many Frenchmen and several Americans, the advance guard of the Yankee crowd that was destined later to fairly inundate Paris. Here were Carroll Beckwith, Will H. Low, Abbott H. Thayer, Theodore Robinson and the late Frank Fowler, all men who were to be recognized as the years went on. Carolus Duran was then at the zenith of popularity and fame, the greatest of Parisian dandies, handsome, elegant, and his painting was adjudged to be the last word in modernity.

No more delightful, hard-working crowd of artistic men, perhaps, were ever gathered within the four walls of a studio than this care-free group of Americans, Englishmen and Frenchmen, and there were delightful summers spent at Grez, that paradise of the artist, down in the department of the Seine et Marne. There Mr. Harrison was fortunate enough to pass a season with Robert Louis Stevenson and the lady who was subsequently to become the wife of the novelist, Mrs. Osborne, sojourning there with her daughter, who later became Mrs. Strong. So, too, "Bob" Stevenson was of the party and the days as well as the nights were idyllic. The winters in the old Carolus class in the Rue Notre Dame des Champs were thoroughly enjoyable, and the days were supplemented by afternoons in the famous Cour Yvon that met in the Hemicycle, in the Ecole des Beaux Arts, from four to five, where drawing was done by the more advanced men and competition was great. In 1880 Mr. Harrison achieved his first success, with a picture, *November*. It represented a Normandy peasant girl standing in a young woodland and was a delightful composition, painted entirely in the open, as was the custom of those days with the artists, for the *plein air* school was in full vogue. This is the work that later the state



## Birge Harrison

bought and it now hangs in the museum at Marseilles. For this the artist received a medal at the Exposition of 1889, whither it was sent by the authorities of that southern seaport.

In 1882 Mr. Harrison, along with his brother Alexander, journeyed down to Pont Aven, in Brittany, where again there was a large colony, and from there, with his wife, he started for a voyage around the world, mainly for the purpose of visiting her home in Australia. Not much work was done on this trip, except in a literary way. Mr. Harrison, incidentally, is almost as facile with his pen as he is with his brush. The trip finished in California, the artist establishing himself at Santa Barbara, where he remained some six years, painting that locality and confining himself to the landscape, for he seemed to have lost his taste for the figure. In his round-the-world trip he stopped some time in the South Sea Islands, writing papers for *Scribner's Magazine*, which he illustrated himself. The California life was cut short by domestic bereavement and Mr. Harrison then went to Plymouth, Mass., where he had relatives and where he found great consolation in the beautiful Cape Cod landscape, over which he toiled faithfully, with admirable results. From there he went to Canada, settling every winter at Quebec, where he soon became identified with pictures of snowscapes, and it must be admitted that he paints the snow with exceeding good taste, discretion and truth of values. However, and fortunately, too, the man has not confined himself to such themes. In truth, there is scarcely any phase of nature that Mr. Harrison has not attacked at one time or another with satisfactory results, for he has no *parti-prie* in the matter, approaching each theme with receptive eye and mind and endeavoring not only to obtain just transcripts but to add much of his own personality in his interpretation of his nature, the only way incidentally that worthy pictures are made.

Mr. Harrison, as a rule, is drawn more to the lyrical side of nature than to the dramatic. His is the gentler interpretation of the scene, the tenderer side, that time of the day fullest of the poetry of the world out of doors, and to his task he brings a well-trained eye and hand, an intellect that is in keeping with the best traditions, and an abiding good taste. One is conscious in looking at his canvases that the scene has strongly appealed, that the painter has saturated himself with the subject, has studied just the best lines in a composition suited to bring out his idea, while he has evolved his color scheme much from within him,

and more as a souvenir of the effect than the concrete rendering of the particular tints that were before him. He is particularly happy in the rendering of his skies, which he invests with charm of atmospheric qualities, and he secures delightfully the mystery of twilight, that subtle, indefinite time of the day when all is bathed in tender color. As I have said, however, he does not play upon a single note, and I have seen some of his marines that entitle him to a high place among the men who limn the sea and shore. He has been singularly happy in the painting of tranquil streams in the winter landscape, or, again, in depicting these waters rushing down from the melting snows. Now and then in these streams he will give a reflection of the setting sun, and obtain astonishing brilliancy, until the canvas appears to be artificially lit.

Also he has painted New York streets, catching the picturesqueness of the great metropolis, bringing out unusual beauties of sky line contours, hitherto unsuspected, disclosing, in short, that the material for the painter is always at hand, if he have the trained eye to perceive it and make his selection with discrimination. For some years Mr. Harrison has conducted with much success a summer class at Woodstock, N. Y., where he has a large following of serious men and women, to whom he has been a genuine source of inspiration, for the man has the valuable gift of being able to impart what he knows with a clear, analytical mind and fluency of expression. Many of his talks before his class are embodied in a book recently published by the Scribners, entitled "Landscape Painting." As a rule, these talks are "straight from the shoulder," and are of great educational value. One may not go through this highly interesting volume without a full realization that Birge Harrison knows his trade thoroughly, for he gives his readers a most entertaining analysis of the art of painting, as well as the art of learning to see, which, as Charles H. Woodbury maintains, is of even greater importance than painting.

"Treat nature," says Mr. Harrison, "with respect and affection, but don't let her rule you." The great French painter, Lhermitte, once said to him: "A picture which needs a title, never should have been painted." And so he maintains we had best not poach upon the preserves of the story teller, for he can beat us at his own game. Vision, he maintains, is the key to the door of art. The true artist is he who paints the beautiful body, informed and radiated by the still more lovely and fascinating spirit—he who renders the *mood*; and

## Birge Harrison



THE HEIGHTS OF LEVIS

BY BIRGE HARRISON

the painter who lacks this greatest of all gifts, or who, having it, fails to use it, might just as well close his color box, for his message to humanity will not be worth the telling. "Be courageous," he says. "Always dare to the limit of your knowledge and just a little beyond. You must show conviction yourself if you would convince others. The public will pass by the man who says 'I think' and stand rapt before the picture of the man who says 'I know!' Aim to tell the truth, but if you have to lie (in art), lie courageously. A courageous lie has often more virtue than a timid truth. Stick to your own vision if you would rise above the throng. Stand aloof and force your note—your own personal note. But first of all be sure you have something to say, for an empty boast awakes only a smile, and a bluff is soon called!"

For all these years Mr. Harrison, save for certain literary adventures, when it was not possible for him to paint, has confined himself strictly to his art, has labored seriously, according to his endowments, and has brought to all his work a fine intellectuality, for the man has a well-trained mind and his associations have been with the leading thinkers of the age, native and foreign. Few have a wider acquaintance with men who have been doing things in this world, in an art direction, and with his extensive travel in all lands he has absorbed the best of modern ideas, and there has come to him ample recognition of his efforts. His greatest delight, however, is yet before his easel. The glory of creation is still his dearest joy. To this, with the enthusiasm of a student, he bends all his energies, and counts that day lost when he has not painted.

*Arthur Hoeber.*





*Courtesy of the City Art Museum, St. Louis*

THE FLAT IRON AFTER RAIN  
BY BIRGE HARRISON, N.A.



WOODSTOCK MEADOWS IN WINTER  
BY BIRGE HARRISON, N.A.





SUNLIGHT AND MIST  
BY BIRGE HARRISON, N.A.



ROAD NEAR SANTA BARBARA  
BY BIRGE HARRISON, N.A.



THE LOWER TOWN, QUEBEC  
BY BIRGE HARRISON, N.A.



## National Academy Exhibition



THE BIRCHES

BY FREDERICK J. MULHAUPT

### PAINTINGS AT THE NATIONAL ACADEMY OF DESIGN

THE prizes at the eighty-sixth annual exhibition of the National Academy of Design were awarded as follows:

The Thomas B. Clarke prize of \$300, for the best American figure composition painted in the United States by an American citizen, without limitation of age, was awarded to Charles W. Hawthorne, on *The Trousseau*.

The three Julius Hallgarten prizes of \$300, \$200 and \$100 respectively, for the best three pictures in oil colors painted in the United States by an American citizen under thirty-five years of age,

were awarded to Lillian Genth for her *Depths of the Woods*; Joseph T. Pearson, Jr., for his *Group of Geese* (owned by Mrs. William B. Kutz), and to Leslie P. Thompson for *Tea* (owned by H. Staples Potter). The Inness gold medal, presented by George Inness, Jr., in memory of his father, and awarded for the best landscape, went to W. Elmer Schofield for his *February Morning*.

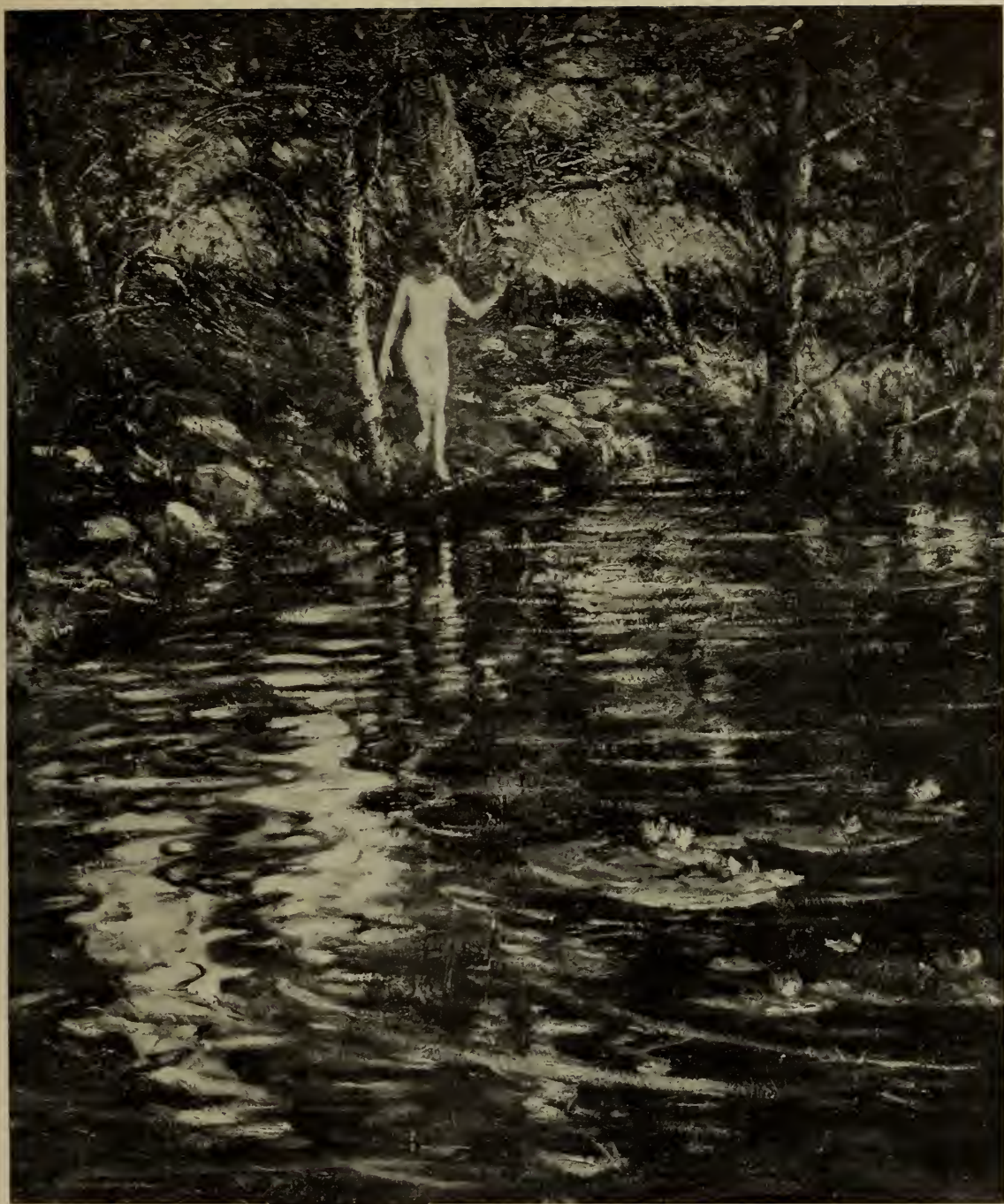
The Saltus medal for merit, presented by J. Sanford Saltus, was awarded to John C. Johansen for his *In a Garden*, reproduced in our issue of November last, and the Julia A. Shaw memorial of \$300, for the most meritorious work of art in the exhibition produced by an American woman, to Mary Van de Veer for *The Geography Lesson*.



*Thomas B. Clarke Prize, 1911*

THE TROUSSEAU  
BY CHARLES W. HAWTHORNE





DEPTHS OF THE WOODS  
BY LILLIAN GENTH, A.N.A.



*Owned by Savannah Museum of Art*

SNOW-CAPPED RIVER  
BY GEORGE BELLOW, A.A.N. (ELECT)





THE STUDIO TEA  
BY F. LUIS MORA, N.A.

## A. G. Learned's Dry Points

A. G. LEARNED'S DRY POINTS  
BY ALICE T. SEARLE

THE group of etchings in dry point recently shown by A. G. Learned at his studio, 1 East Fortieth Street, comprised portraits of several distinguished men and many beautiful women. Mr. Learned's best and strongest work was disclosed in his likenesses of men. Two sketches of Edward MacDowell, one in profile, the other in three-quarter face view, successfully expressed with simplicity of line and form the personality of the beloved musician. A portrait of Dr. Charles Fleischer, etched with the diamond point, showed the artist at his present best. The heavy black line, freely used and printed on dead-white paper, was in strong contrast to the majority of the other impressions on tinted paper, where the burr apparently had been much scraped and manipulated. John W. Alexander, portrayed in a small profile sketch, had character and charm. A unique plate was that of Edward Grieg, in which a delicate design, symbolic of the descriptive music of the great composer, was suggestively introduced in background and margin. In



PORTRAIT OF JOHN W.  
ALEXANDER

BY A. G.  
LEARNED

this and in others of like character the artist showed his partiality for imaginative subjects. Many were varied by a tint of warm color rubbed over portions of the plate, giving especially in the case of the women subjects a pleasing effect. Among these were noted portraits of Nance O'Neil, Grace George as "Lady Teazle" and the dancer "Bonnie Maud" in the "Blue Bird." In *Vera*, a delightfully picturesque subject, and in the likenesses of Myrtle Gilbert and Anne Meredith the open and delicate line used resembled Paul Helleu's work. Mr. Learned employs the steel-faced plate in common with many etchers of the present day, thus securing many more good impressions than was formerly possible with the bare copper plate.

The artist is at present at work on a portrait of Dr. Daniel A. Huebsch, the popular art lecturer and connoisseur. One of the first impressions of this plate shown gave promise of interesting results. The natural pose and vitality already expressed in the drawing were quite striking.

At the Learned studio there was also seen a most entertaining collection of original drawings and sketches by great masters owned by Dr. Huebsch, the accumulation of which must have occasioned the owner rare delight. The sketch which was pointed out with the greatest pride was a pen-and-ink portrait of Carolus Duran, done by John S. Sargent while studying with the former in Paris forty years ago. A care-free, studentlike note, jotted down on common white note paper, it yet showed in every stroke and sensitive line the master's touch.

Another gem in the collection was the Rodin study, a wash drawing in monotone, with firm, sinuous line expressing the bulk and weight of the nude body bending forward, a valuable and enlightening note on the sculptor's method of study. A pencil study drawn by Paul Renouard while he was in this country, depicting Robert Ingersoll presenting the model for the submarines to the committee on appropriations in the house of representatives, was interesting. There was also an exquisite ink drawing by Donatello of a draped, seated figure, which curiously resembled quite literally the Greek marble of like subject at the Metropolitan Museum. An oil sketch, the head of *Cain*, by Cormon, was doubtless the study for the figure in his well-known painting at the Luxembourg. A charming pencil drawing by Romney, a water color by La Farge, some of Landseer's impeccable animal sketches, a charcoal study of the Bashkirtseff home by Bastien Lepage and several comical cartoons by Jean Veber were among the most attractive in the choice little group of great possessions.



PORTRAIT OF DR. CHARLES FLEISCHER  
BY A. G. LEARNED



## *A Theatre Curtain of Glass Mosaic*



MOSAIC CURTAIN OF THE MEXICAN NATIONAL THEATRE

### A THEATRE CURTAIN OF GLASS MOSAIC

THE National Theatre, which is now nearing completion in the City of Mexico, will be one of the most important and beautiful structures in the world. The building is constructed entirely of white marble, much of which has been supplied from the quarries of Mexico and the remainder from Carrara.

Senor Adamo Boari, the distinguished architect of the City of Mexico, devoted much time and thought to the selection of a suitable curtain, which must not only be fireproof but decorative in character. Various attempts were made with paints, with Bohemian and Venetian glass, but without success, until it was suggested that a mosaic curtain of Tiffany Lustre Glass would combine safety against fire with the decorative merits of a paint-

ing to express the romantic story of the two volcanoes—Ixtaccihuatl and Popocatepetl—he had decided to depict. In order to make a true picture of the scene an artist was sent to Mexico to paint the requisite details.

The magnitude of the undertaking may be appreciated when it is stated that the curtain contains more than 2,500 square feet of glass mosaic and weighs twenty-seven tons. The curtain will be operated by hydraulic pressure, and the time required to raise or lower it, seven seconds.



INTERIOR OF THEATRE AND MOSAIC CURTAIN







"A YOUNG BROWN OWL" FROM A WATER-COLOUR  
DRAWING BY EDWIN ALEXANDER, ARSA. R.W.S.

*The property of*  
*Miss Grace Tuckwell, &c.*

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AUGUST, 1911

ALFRED STIEGLITZ, PICTORIAL  
PHOTOGRAPHER  
BY J. NILSEN LAURVIK

IS PICTORIAL photography to be considered one of the arts? I contend that it is. And to those who are sensible to beauty in whatever guise it comes I believe the accompanying illustrations to this article, selected from a long series of prints made by Mr. Stieglitz in the course of his twenty-five years of photography, will confirm my contention, despite the oft-reiterated statement of painters and many writers on art that nothing worthy of the name can possibly be produced with a machine. These latter have fostered the idea, long since accepted by the public and now worshipped as a fetich, that whatever is made by hand must necessarily be art, forgetting the while that the few authentic things in art are the product of

the same fine intelligence and delicate perception that may choose the camera as its medium of communicating to the world what it sees and feels; that it is a matter of brains, not brushes, and that where the artist is there art will be.

This insistence upon brush marks as technique and technique as art has been the great stumbling block to people seeing and enjoying for themselves what is inherently beautiful, without regard to what is right or what is wrong, until many, wholly befuddled and discomfited by all this cant and humbug about what is art, take refuge in that back alley of individual discernment: "I don't know anything about art, but I know what I like," which is, perhaps, just as wise as the people who know all about what is art, but don't know what they like when they see it. For both of these—and they constitute a large part of the much-talked-of "art-loving public"—pictorial photogra-



WET DAY ON THE BOULEVARD

BY ALFRED STIEGLITZ



## Alfred Stieglitz

phy is more or less a delusion and a snare. It is too new, too recent, too much a real part of the logical development of contemporary life and comes a bit too proudly and unconventionally to be understood and accepted of its own time.

As a little clue I would simply throw out the observation that the highest expression of the imaginative and inventive genius of our time, especially of the best creative minds of America, is the machine, in all its beautiful simplicity and coordinate complexity; in it we find our sonnets, our epics, and therein lies expressed eloquently the true greatness of our age. Why, then, shouldn't some of our most sensitive, progressive and, in the best sense, truly modern minds find in this exquisitely sensitive machine, the camera, an instrument responsive as none other to express what they feel and see of the beauty and glory of life? Yours, gentle but stubborn reader, is the onus, not mine, and I leave you to answer it as best you may. As for me, the work of Alfred Stieglitz confirms in the most positive fashion that photography is such a medium of expression. In his work is admirably illustrated the evolution of pictorial photography, from its most tentative struggle for self-expression down to its most recent achievements that are

today astonishing the world. He has been its constant champion and most enthusiastic and intelligent expounder. From the very beginning of his work in photography he has insisted on its recognition as a new medium of individual expression and its present status is in no small degree due to his untiring efforts.

Born in Hoboken, N. J., in 1864, of German parents, he was sent at an early age to study mechanical engineering at the Polytechnic in Berlin. Here he became acquainted with Professor Vogel, chief of the Photo-Chemical Laboratory, with whom he studied the science and chemistry of photography. It was not long before he gave up engineering to devote all his time and thought to this comparatively new science with an absorbing earnestness and enthusiasm that aroused comment. He performed all the tasks assigned to him with more than German thoroughness, working fourteen hours a day in the laboratory, until he had mastered the underlying science of his art. His work began to attract attention and one day the great Menzel commented favorably upon his audacity in attempting to do with the camera what the painter was then attempting with the brush. Stieglitz had made a story-telling picture, which in interest and composition aroused the old painter's enthusiastic commendation, chiefly because it was done with a camera, however, and not at all because it occurred to him that the result was a work of art, as judged by the accepted art canons of the day. Stieglitz promptly resented this patronizing attitude on the part of the painter, insisting that photography be considered solely on its own merits, like any other work of art, which was laughed at as altogether absurd. To him many of these photographs were as good as certain paintings of the day, which were highly esteemed because of their faithful *photographic* rendering of the facts of life, and he saw little difference between the two, except that much of this greatly admired painting was to him very poor photography.

He made a portrait of a man who was also being painted, and it was obvious that the photograph was better than the painting, yet the latter was applauded as a work of art, while his photograph was used surreptitiously to correct the painter's deficiencies of observation. To Stieglitz the result was the thing, and then and there began his fight for the recognition of photography as an additional medium of expression. In reality it was much more than that—it was a campaign against the empty pretensions and accepted conventions



WINTER ON FIFTH AVENUE

BY ALFRED STIEGLITZ



## Alfred Stieglitz



SPRING

BY ALFRED STIEGLITZ

which was destined to exert a powerful influence on art. It was part of the same thing that Whistler was then fighting for, only attacked from a different angle. Whistler contended that mere representation was not to be considered as art, and every canvas from his brush was a protest against this fallacy. To him the power of synthetic visualization was the prime factor in a work of art. Stieglitz came along and maintained that if these nose-near copies of nature were art, then photography, which did the same thing much better, must also be considered art. Here the extremes meet, and it would seem that Stieglitz did much to help the case of Whistler, who, by the way, in his frank praise of the work of D. O. Hill, the Scotch painter-photographer, was one of the first to accord recognition to pictorial photography.

Stieglitz enforced the lesson that a mere ability to copy forms correctly does not constitute an artist, though for a long time this microscopic, matter-of-fact reproduction of the appearances of things has been regarded as the sole function of photography, and what was generally accepted and admired as one of the cardinal virtues of

painting was just as generally regarded as one of the cardinal vices when accomplished with the inimitable certainty of the camera. And if Stieglitz had done nothing more than this there would be no particular reason for writing about him and his work. He would then merely be one of many who have misused the camera in precisely the same manner as countless thousands make a travesty of painting with their inept, matter-of-fact productions that pass for *art*. In his early work he demonstrated in a series of story-telling pictures, such as *The Truant*, *Music in the Tyrol* and *Back from the Hunt*, that photography could successfully compete with the anecdotal pictures painted by Meyer von Bremen, Verbroeckhoven, Achenbach and Sir John Gilbert, whose works were then the vogue. In a large measure this accounts for the widespread interest aroused by these early photographs. Their main virtue consisted in exhibiting most of the faults of the generally accepted art of the day and both artists and public promptly accorded him their praise. However, I am inclined to believe that these conventionally arranged story-telling pic-

## Alfred Stieglitz



GOING TO THE POST

BY ALFRED STIEGLITZ

tures were not an expression of his innate pictorial point of view. Rather, they appear to have been made with a special purpose, to confound the carping, sneering critics of photography by refuting their oft-repeated contention that this sort of thing could be done only by the painter. That he soon tired of conventional picture making is strikingly shown in a series of photographs made during a sojourn in Italy and Switzerland, where he photographed the street urchins and peasants who appealed to him because of their naive simplicity.

This journey resulted in an interesting series of prints that reveal an instinctive sense of selection, a sort of intuitive feeling for composition, as expressive as it is unbackneyed. This is admirably shown in a picture of a group of women, in kneeling postures, washing clothes on the shore of a mountain lake. This print, made back in 1887, is characterized by the same unostentatious directness, the same forthrightness which has come to be the distinguishing mark of all his work. In treatment and subject matter it is related to his *Fifth Avenue Bus*, made in 1893, and his *Hand of Man*, made a little later. It is an episode out of the life of the day, treated with all the truthfulness of photography. In this, as in his later work, there is no attempt to win cheap renown by fuzzy-wuzzy methods of printing or developing. It is the straightest kind of straight photography, in which the elements of light and natural, sponta-

neous arrangement, such as one may find by assiduously observing nature, has been carefully studied. In the same year as the foregoing appeared a wayside scene on the Italian roads, called *A Good Joke*, which showed a group of boys and girls of varying ages, bubbling over with merriment, which is not of the theatrical, "Please-look-pleasant" sort. In its spontaneous, unaffected naturalness of pose, gesture and expression this print furnishes a remarkable proof of Mr. Stieglitz's unerring sense of the right moment and his ability to take advantage of it. Executed with an old-fashioned tripod camera, before the days of the snapshot kodak, it immediately attracted general attention and was promptly awarded the first prize in the "Holiday Work Competition" by Dr. P. H. Emerson, of London, then the leading authority on photography. This was the beginning of a long series of prizes and medals awarded him, which today number up in the hundreds.

Wherever his work was shown it aroused comment by reason of its fine technical qualities and its very individual and personal point of view. Wherever he went he found material out of the life of the people, breaking new ground and opening the eyes of the world to hitherto unsuspected pictorial possibilities of seemingly impossible places. Having done this, he has been satisfied, and left the exploitation of his discoveries to his more strenuous followers, who have not infrequently reaped the laurels. Thus, in his fine, austere impressive print called *The Bridge*, made in 1888, showing a scene from Chioggia, a large fishing village some distance from Venice, he pointed the way for Coburn, Kuhn and Steichen, as he did later for many painters with his Katwyk series, which discovered this picturesque little Dutch fishing village to the world of art. One of the most interesting of this series, called *Scurrying Home*, made in 1894, was purchased by the government for the National Gallery at Brussels, and his *Gossip at Katwyk*, shown in the Exhibition of Graphic Arts in Munich in 1896, was signaled out by Lenbach for special comment. In 1889 he was awarded the highest honors at the Berlin Jubilee Exhibition, together with the foremost men in his profession.

There were not wanting those who were inclined to attribute his early successes to the picturesque scenes through which he traveled in foreign countries, a fallacy not infrequently indulged in by many of our painters who seek inspiration in Venice, in Fontainebleau, in Spain and Holland. because some one else in accord with the spirit of



## Alfred Stieglitz

these places has succeeded in extracting something of their innate charm and beauty. But Stieglitz soon upset this theory by revealing to us the unsuspected beauty of "ugly New York." He opened the eyes of artists and laymen alike to the pictorial possibilities of despised Manhattan. His *Winter—Fifth Avenue*, made in 1893, created a sensation, not only in photographic circles, but in the world of art, and blazed the way for a whole school of painters, who set themselves the task of depicting the streets and life of New York. No one has felt the throb and pulsating life of the metropolis more keenly than he, and night and day, summer and winter, in sunshine, in storms and wet weather he was to be seen out with his camera. When others had packed their machines away for the winter he was out getting his finest results, standing for three hours in one spot in a February blizzard awaiting the right moment, which finally rewarded him with that fine print, already referred to, called *Winter—Fifth Avenue*, which is conceded to be the first successful attempt at pictorial winter photography. The *Wet Day on the Boulevard* opened up a new field to pictorial photography, as did *The Plaza at Night*, made in 1898, which was the first night photograph made with the introduction of life. These were followed by *The Street, Fifth Avenue*, *Spring Showers, New York*; *Icy Night, Central Park*; *From My Window, New York*; *Going to the Post, Morris Park*, a spirited and finely conceived racing scene; *The Flatiron, New York*, and the *Railroad Yard, Winter, New York*, and *The Hand of Man*, two totally different interpretations of a similar subject, which again revealed his unerring pictorial sense in a hitherto unexploited field.

His exhibition of some eighty odd prints at the Camera Club of New York in 1899 proved a revelation of originality in conception and of the most exemplary technical mastery in the execution that at once established his position as one of the greatest living pictorial photographers. However, he has not only been a pioneer in discovering the pictorial possibilities in long-neglected places; his lantern slide experiments and his researches in the science and chemistry of photography have been many and important. It is not within the province of a brief essay to dwell upon other than a few of the most valuable of Mr. Stieglitz's contributions to the advancement of photography. In his photograph called *A Portrait*, made in 1885, he was the first to use platinum printing in Germany, and in the same year he introduced the toning of aristo paper with platinum in a print called *A*



SPRING SHOWERS

BY ALFRED STIEGLITZ

*German Country Road*. As he was the first amateur to employ exclusively color-sensitive plates, so he was also the first to solve the difficulties of uranium toning of platinotypes, the results of his experiments being published in the *American Amateur Photographer*, as well as various other



REFLECTIONS—SAVOY HOTEL

BY ALFRED STIEGLITZ

discoveries important to the technique of photography, while his writings and talks on photography have constituted a not inconsiderable part of his work in winning for it its present measure of recognition.

No estimate of the life and work of Alfred Stieglitz would be complete, however, without some reference to his activities as a publisher of the quarterly, *Camera Work*, which is pronounced by those competent to judge as the finest example of book making produced in this country. From its inception, in 1903, this has been the most sumptuous publication devoted to the cause of pictorial photography published anywhere. In format, typography and, above all, in its superb photogravure illustrations, reproducing in facsimile the best achievements of the foremost pictorial photographers throughout the world, it has established an ideal of perfection as yet unequalled by any one. It has materially helped to raise the standard of photogravure in this country as well as abroad, contributing not a little toward bringing this medium into its present favor again as a means of reproduction. It has also served as a potent incentive to such men as Coburn, Kuhn and Craig

Annan to employ photogravure as a direct medium of individual expression, thereby broadening the scope and possibilities of pictorial photography. In this, as in other phases of his work, Stieglitz has been an innovator, a ceaseless experimenter, and the unusually fine plates in *Camera Work* are in no small degree due to methods introduced by him outside of the ordinary procedure of photogravure. It only remains to add that, in text as well as in the quality of its plates, *Camera Work* has revealed the unique character of its editor, who has shown an unexampled hospitality to new ideas, however strange and fantastic they may appear to the casual reader. Within its pages will be found such cameos of perfect expression as Sadakichi Hartmann's *White Chrysanthemum*, as well as many of the inimitable, vagrom essays on art and life of Benjamin de Casseres, both outcasts in the domain of art and letters.

I might refer to Mr. Stieglitz's work as director of the Photo Secession, to which he has given seven years of unremitting attention, if the extent and importance of this work did not at once place it outside the scope of a brief essay such as this. Carried on with unwonted enthusiasm and abne-



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GOSSIP: KATWYK

BY ALFRED STIEGLITZ

gation, this work has at last won for pictorial photography a measure of recognition such as even the most sanguine had never thought possible. The exhibitions of photography and other mediums of expression, such as the etchings of Willi Geiger, the drawings and water colors by Matisse, the lithographs by Toulouse-Lautrec and the drawings by Rodin, the water colors of Cezanne, the drawings and water colors of Picasso, to mention only a few of the unusual art events held at the Little Galleries, constitute one of the most brilliant and remarkable series of exhibitions ever held in any individual gallery in this country. As initiating a new spirit in the art life of New York this phase of Mr. Stieglitz's activities is worthy of separate consideration.

As may be inferred, Mr. Stieglitz is no willy-nilly snapshot fiend, bombarding the world with machine-gun rapidity. As often as not he returns home with his plates unexposed, failing to find what he set out to get. He has an infinite capacity for taking pains, but he scouts the idea that this is indicative of genius. His photographs are not experiments. They are the consummations of carefully thought-out pictorial possibilities, the result of long observation. After he has carefully studied a subject he will return to it time and again, waiting for days and months with unflinching patience for the particular effect de-

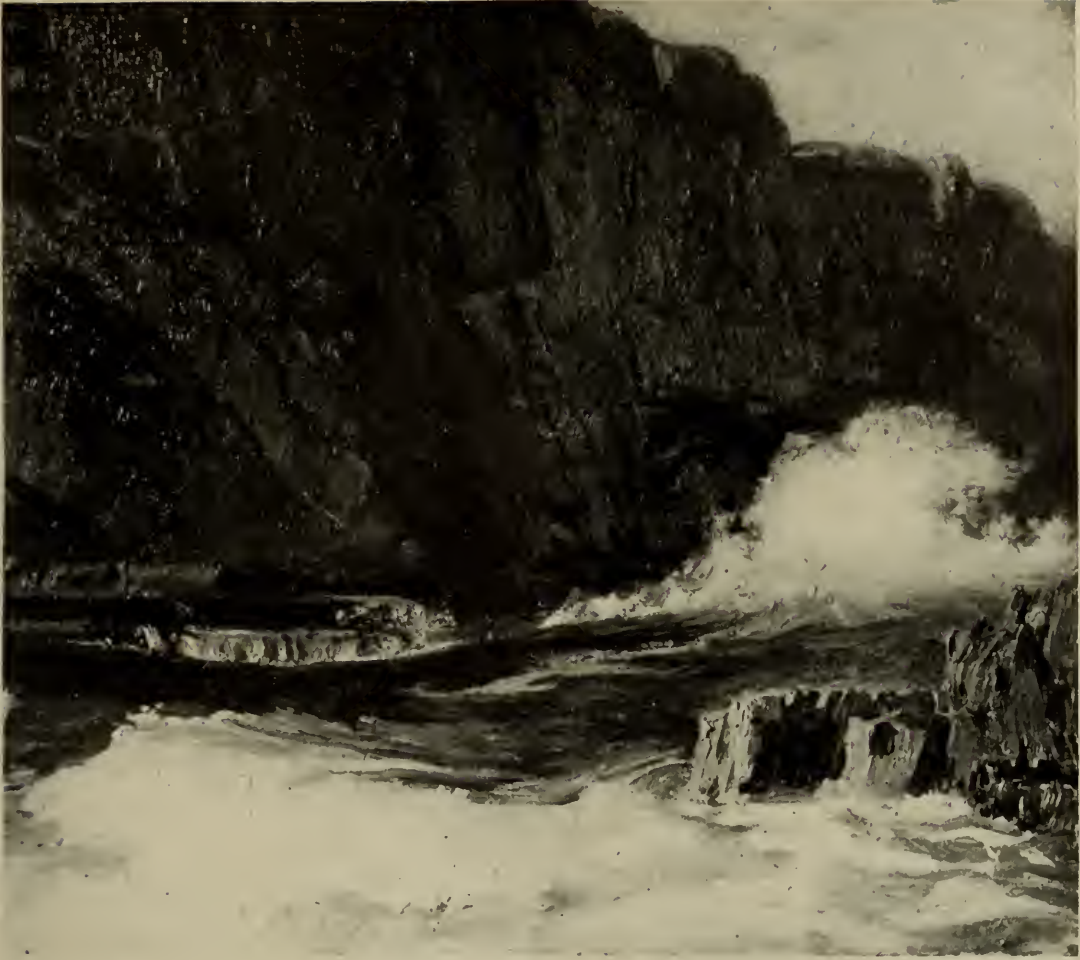
sired. Thus, there is a certain sense of finality about his best prints that comes from his having discovered what is innately characteristic in a subject; he has recorded its abiding spirit. The "You press the button and we do the rest" type of photography is not included in this category. There is something more here than a tank-developed snapshot.

To the man conversant with the technique of photography there are a hundred and one possibilities in the mere developing of a plate. By means of restrainers and forcing baths used locally he can control and regulate the tonal values to a relative truthfulness that shall approximate the delicate tonality of nature. In producing a print the same is true. It is not a sun-baked affair like a thousand of brick, but a delicately manipulated result in which all the nuances of light and shade in the negative have been recorded with skill and discrimination. For this reason two prints by Stieglitz are seldom alike. Just as Whistler remarked to Menpes that he had his good days for printing etchings, when every manipulation of the plate was accomplished with consummate ease, so the photographic prints of Stieglitz reflect the fluctuations of his temperament and reveal to an astonishing degree the flexibility of this so-called "mechanical" medium of personal expression.

J. N. L.



FIFTH AVENUE IN WINTER  
BY ALFRED STIEGLITZ



OGUNQUIT, ME.

BY GIFFORD BEAL

**S**OME PAINTINGS BY GIFFORD  
BEAL  
BY RALPH W. CAREY

FEW, if any, external influences have made themselves more potently felt in American art than the geographical one exerted by the coast of Maine. There is something characteristically American typified by these rugged, rocky shores and the endless, tumultuous surge of the ocean waves upon them, which has been the inspiration for some of our greatest and most truly national paintings. This same influence had much to do with the according to the late Winslow Homer of his position as the most American of our great contemporaneous artists, and is plainly visible in the work of a long line of only less famous names, among them Mr. Dougherty and Mr. Waugh.

In such a list must now be included the name of

Gifford Beal, who has won for himself a prominent place among our painters of marines. Few among our present-day artists have been more successful in seizing the fleeting shape of the breaking wave dashing its spray against the jagged rocks, or the long white combers as the incoming tide urges their further and further encroachments upon the beach. He seems to have a special facility for depicting on canvas the very motion of the water, and of expressing with his brush and pigments its life and pulsating vitality.

This in itself is a notable accomplishment, but it assumes an added significance when one takes into account the fact that most of Gifford Beal's career is in the future, as he must still be reckoned among the youngest of successful artists. Born in New York, he was graduated from Princeton in 1900. His education in art, already begun, was then continued, principally at the hands of Wil-



## Gifford Beal

liam M. Chase, Frank Vincent Du Mond and Henry Ranger. Though never actually a pupil of the latter, he profited not a little by the example and kindly interest of the elder artist.

Barring his perfectly justified predilection for marines, a characteristic of Mr. Beal is, paradoxically speaking, to have no characteristics—more exactly, perhaps, no mannerisms. He has kept himself untrammelled by any expected allegiance to any group of painters, and has resolutely avoided allying himself with any so-called "school." He paints things as he sees them, strongly and vividly, and, far from being restricted to the kind of work with which, because of its excellence, his name has been intentionally associated above, his versatility extends to no less creditable achievements in landscape painting. Indeed, as long ago as 1903 a cattle picture, *Returning Home*, won a prize for Mr. Beal at the Worcester Art Museum.

And even in his pictures of water he has shown a wide range of capabilities. He has painted it in a state of absolute serenity, deep, dark, cold and mysterious, in his *Norwegian Fjord*, a canvas which, with its sense of misty distance and its lofty, beetling promontories, their summits lost in clouds above, while their reflections disappear into the abyssmal depths below, suggests the grandeur

as well as the romance of a Wagnerian scene. Something, too, of the same mystic effect has been obtained in his painting of a more familiar though scarcely less picturesque spot, the storied Crow Nest and Storm King in the Highlands of our own Hudson. Here the gathering gloom of evening softens the outlines of the picture, merging the hills into the watery shadows, which are themselves relieved by the lights of a river boat wending its lonely way southward, its wake the only disturbing element on the glassy tranquillity of the river's surface.

Mr. Beal's painting of the *Harbor at Norwich, Connecticut* was awarded a bronze medal at the St. Louis Exposition. More recently, in 1909, the annual Shaw Purchase Prize at the Salmagundi Club went to his *Wappinger's Falls*, a canvas whose seething, foaming, boiling torrent is in itself sufficient to establish its artist's reputation as a painter of water in action. Finally, at the National Academy of Design in 1910 his *Palisades in Winter* won for him the first Hallgarten Prize. Other examples of Mr. Beal's work hang in the Art Museum at San Francisco and in the Lotos Club, New York, of which he is a member. He is also an active member of the Salmagundi Club and of the American Water Color Society, and an associate of the National Academy of Design.



CROW NEST AND STORM KING

BY GIFFORD BEAL





A NORWEGIAN FJORD  
BY GIFFORD BEAL

## The Art of Ernest Haskell

### THE ART OF ERNEST HASKELL BY A. E. GALLATIN

UNTIL last spring, when an exhibition of his work was held in New York, Mr. Ernest Haskell's exquisite and elegant art was known only to the more discriminating and observing of amateurs. And to them only through scattered decorative designs in certain periodicals and by the artist's immensely clever and amusing pastel of Mrs. Fiske and charcoal drawing, tinged with caricature, of Mr. Whistler, which have been frequently reproduced. The exhibition proved to be one of the most interesting and important one-man shows of the season and introduced to us the work of a young American artist whose genius is of the creative order and whose art is most personal. Rare qualities, indeed!

Just as Whistler to the last was always a student and an experimenter, so is Haskell, and his point of view is invariably fresh and engaging. In his decorations in black and white, pastel portrait drawings, monotypes, lithographs, etchings, pencil drawings and silverpoints—and examples of all of these were shown—one is constantly impressed with the great individuality of the artist, as well



*Courtesy of Berlin Photographic Company, New York*

THE FRUIT SHOP

BY ERNEST HASKELL



*Courtesy of Berlin Photographic Company, New York*

FRITZ ROCKWELL, ESQ.

BY ERNEST HASKELL

as with the style and distinction which dominate his art. One is also amazed at the versatility of this man, who has conquered so many media, for, in addition to those enumerated, Haskell has done work in oils and in water color, besides some modeling in wax.

In his work in black and white Haskell has executed some really notable drawings. His landscapes vibrate with light and air and his treatment of trees and foliage, which are always drawn direct from nature, is quite extraordinary and comparable in quality to Maxfield Parrish's, while the rendering of cloud effects is also very beautiful. The wealth of minute detail employed in these drawings detracts no more from the general composition than it does from a drawing by Beardsley or Parrish or an etching by Dürer, the design always being intensely decorative in feeling. The portrait drawings, the majority of them done with pastels, in



## *The Art of Ernest Haskell*

which a much more flexible and supple line has been employed, are charming and gracious, even if they are not invariably faithful likenesses of the sitters. This, however, is not one of the canons of art criticism, because a picture to be great need not of necessity be also a document.

The artist's monotypes, some of which have been worked on in pastel, have been most skilfully executed and display a sound knowledge of the resources of the technique of this fascinating form of reproduction. Several of these monotypes, in particular those of young girls in quaint costumes, were most captivating—alluring in color, as well as agreeable in composition. The silverpoint, that most delicate of all media, involving, as it does, the most exact kind of draughtsmanship, it would seem must have been invented expressly for the display of this artist's talents, so delightful are his drawings made in the manner so closely linked with the name of Legros, and before him with that of Leonardo.

Haskell has made a number of very brilliantly executed etchings, including a charming series known as "The Paris Set," which at times suggest Whistler, without being actually imitative. Others display an intelligent study of the plates of Rem-



*Courtesy of Berlin Photographic Company, New York*

MRS. FISKE

BY ERNEST HASKELL

brandt and Dürer. He has also produced some extremely beautiful lithographs, that of Miss Maude Adams, as "Juliet," being particularly delightful, while the *Nude* shown at this exhibition was comparable to one of Charles Shannon's stones, so graceful it was, so vaporous and so full of suggestion.

Arthur Symons once said: "Taste in Whistler was carried to the point of genius, and became creative." And this is also true of Haskell, for he takes as much pains in placing his name or signature device upon a design as did Whistler, and always, like Whistler's butterfly, it is a necessary part of the composition. His frames, usually made of natural wood, are invariably severely simple, while the mats, of exactly the correct proportions, often have been decorated by the artist and sometimes have on them a border of brown lines and gold stripes, with water-color wash.

A. E. G.



*Courtesy of Berlin Photographic Company, New York*

LANDSCAPE

BY ERNEST HASKELL





*Original Owned by Gutzon Borghum, Esq.*

*Courtesy of Berlin Photographic Company, New York*

THE MONARCH  
BY ERNEST HASKELL



## The American Water Color Society

### THE AMERICAN WATER COLOR SOCIETY BY ALICE T. SEARLE

THE New York art season annually opens and adjourns with an exhibition of water colors. That of the Water Color Club in the autumn has rather the advantage of the later show in that it is presented to the public at a time when it is in its most appreciative mood, before the satiety born of an overcrowded exhibition season sets in.

Probably with a realizing sense of this handicap the management of the American Water Color Society this year, in its forty-fourth annual exhibition, ventured to limit the number of pictures to less than one-half the usual number and hung them for the most part in one line on the walls of the south and center galleries at the Fine Arts Building. The result of this innovation was, on the whole, successful, though it cannot truthfully be said that the "tact of omission" on the part of the jury gave the expected strength and dignity to the display. The exhibition lacked variety, vigor and originality, and this was in large part due to the absence of black-and-white work, illustrations, prints, etc.

An impressive group of twelve characteristic sketches by Winslow Homer in the center gallery stimulated the tone of the show. Although several had been seen earlier in the year, the public never wearies of these brilliant, colorful, truthful interpretations of the peculiar character and charm of our own coast scenery. The studies of the black bass of Florida, with their literal rendering of wondrous color, and glittering surfaces, were notably conspicuous. The center picture in the

group, entitled *Negro on Boat, Nassau*, was wholly representative of the master's highest achievement in this medium. It depicted a skilfully composed group of fishing boats in harbor at the sunset hour, with idling, half-clad negroes on the decks. The force and directness with which this was painted, and its expression of beauty combined with absolute truth, were remarkable. Another owned by Dr. Alexander C. Humphreys, called *Peril of the Sea*, was in this same class. These, with the two or three examples typical of the Maine coast, loaned for the occasion, made up a collection which proved to be the significant feature of the exhibition and one of important educational value as well.

The Evans prize, for the most meritorious water color painting, was awarded Charles H. Woodbury for the *Evening*, a study of a stretch of the dunes near Ogunquit, Me. In the same gallery were two other contributions by Mr. Woodbury, in his better-known style, *The Wave*, a splendidly drawn, dramatic marine, and *A Clear Day*, with conspicuously beautiful color. Jules Guerin showed one of his studies of the Holy Land; Childe Hassam, an impression of a thunderstorm; Jerome Myers, *The Calico Market*, a street note, and near by was discovered a beautifully idyllic study of the nude, by Albert F. Schmitt, called *A Spring Morning*. The



STRANGE PORTS

BY HENRY REUTERDAHL

## The American Water Color Society

clever Japanese, Kataoka, showed *The Twilight Gate* hung next an entertaining picture of one of his charming countrywomen by C. D. Weldon. Ivan G. Olinsky, a new comer, who is certainly not a novice, had an interesting coast scene, entitled *The Race*. A. Schille, of Columbus, Ohio, was one of the largest contributors, sending five pictures, varied in subject, but all characterized by her direct, staccato-like technique and pure color. *The Mother Putting on Child's Shoe* and *A Sleep After the Bath* had unusually fine qualities and were deservedly popular. Among other noteworthy exhibits, lending dignity to the show, were some pleasantly low-keyed Naples sketches by Alexander Robinson, Brittany subjects by Elizabeth Nourse and F. Hopkinson Smith and a typical New York City view by Colin Campbell Cooper of *Broadway from the Post Office*. Gifford Beal in his circus picture, *The Elephants*, was amusing. Hilda Belcher was represented by a single picture, a portrait of *Mrs. John H. Richards and Her Daughter Betsy*, a charmingly posed, sympathetic and serious piece of work.

The south gallery showed some strong landscapes, as well as a number of trivial sketches and notes by well-known men. It might almost have

been inferred at first glance at the walls that at this tag-end of the season portfolios had been ransacked and here and there an interesting sketch brought to light and sent forthwith to the exhibit. The few important compositions gained in distinction by contrast, however, and among those noted were I. A. Josephi's *Pasture*, a breezy skyscape; Charles W. Eaton's Italian scenes, Marion Kavanaugh Wachtel's *Sierra Madre*, Fred Wagner's *Old Market Place*, Alonzo Klaw's *Winter Landscape* and Henry Reuterdahl's *North River*, a pastel. The latter's second contribution, *Strange Ports*, a strikingly original composition with its romantic appeal, proved one of the most popular pictures with the public. *The White Boat*, by David B. Milne, was a clever example of the newest theories of post impressionism. William J. Glackens's chalk drawing of the East Side proved one of the biggest things in the show.

Everett Shinn, Charles P. Gruppe, Arthur Davies, Clara MacChesney, E. Lambert Cooper, Rhoda Holmes Nichols, Rosina Emmet Sherwood, Ross Turner, Harry Townsend, Mary Langtry and Mary Cassatt were all represented by work of varied interest and character. A. T. S.



SIERRA MADRE

BY MARION KAVANAUGH WACHTEL







STUDY IN OILS FOR "PHYLLIS ("PHYLLIS  
AND DEMOPHOON") BY J. W. WATERHOUSE, R.A.

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**M**IELATZ, AN ETCHER OF NEW  
YORK  
BY FRANK WEITENKAMPF

IN THE present revival of painter-etching in the United States C. F. W. Mielatz is a prominent and a leading figure, both through influence and achievement. This influence on the younger men he has exerted not only as a teacher of etching at the National Academy of Design and by advice based on many years of experience, but also through his connection with the old New York Etching Club, of which he has long been the secretary. The recent annual exhibitions of etchings, held, as were the club's in the days of old, conjointly with those of the American Water Color Society, are giving public expression to the revival of interest in original etching. In the arrangement of these exhibitions Mielatz is a prime mover. His interest in the art which he is imparting to others with contagious energy is born of many years' assiduous and discriminating practice of etching.

Mielatz, however, not only forms a natural link between the older men (who began to cultivate painter-etching in the early eighties of the last century) and those of the present time, but he is himself essentially one of the latter. Now in his very prime, he has never done better work than today. His latest production usually marks an advance, sometimes a surprise, and the latter even to those who know of his experimentative bent. For his delight in technique, in the selection of the particular medium best suited to the particular need of expression, has led this finished craftsman, fertile in resources, to the employment of various processes, in expert manipulation of their possibilities.

Yet despite this interest in technical processes the exercise of craftsmanship is not paraded for its own sake, but subordinated to the purpose in view. The work is honest, with no undue striving after effect. There is no forced note. The very class of subjects usually chosen by Mr. Mielatz—New York City

views—calls for faithful portrayal. It is in the selection of viewpoint and in the arrangement of the shifting life and movement which serve as staffage, as well as in the effects of light and atmosphere, that the opportunity lies for artistic treatment of such subjects, and of this Mr. Mielatz avails himself. It is, then, in the manner in which he presents the interesting nooks and corners of old New York (faithfully transcribed for the rest) that his artistic individuality is felt. Thus he helps us to see with the eye of an artist what so many pass unnoticing.

There is always the interest of the individual structure or locality in these etchings of New York. The emphasis on the particular is direct. One is not offered general impressions of the metropolis, but pictorial records of particular buildings or quarters, which carry with them associations of certain persons or racial groups of population, or activities or historical events. It is not only the picturesque quality as such which forms the reason for these points, but a given subject, of interest *per se*, is presented with those elements of beauty which the artist finds and makes clear to us. Subjects he has found in plenty, some of them familiar—for example, the Poe cottage—but presented with a freshness of view that invests them with the interest of a new scene, as when he shows us the Washington Arch, with a fountain basin in the foreground. Others, again, such as may have escaped the notice even of those especially quick to see. So we get bits of the water front (the Battery, Coenties Slip, the oyster boats near Christopher Street Ferry), or a stretch of Baxter Street, or "Old Tom's" on Thames Street, the attractive doorway in Houston Street or on the Jumel Mansion, or the exotic effect of a restaurant in the Chinese quarter. The "Colonnade"—or, rather, what is left of it—that last reminder of old days in Lafayette Street (once Place) is set forth in a sober seriousness befitting the subject, and in this presentation an effective bluish ink plays its part. For Mr. Mielatz, as his own printer, knows the value of shade of color in ink.



## Mielatz, an Etcher of New York



FLOWERS (DRY POINT)

BY C. F. W. MIELATZ

An interesting example of the importance of personality in treatment is his large etching of the Poe cottage at Fordham. The late E. C. Stedman, after calling attention to the fact that this structure had usually been pictured from the most unpromising point of view, as a "commonplace little frame building," said of this plate: "But not until now has an artist so chosen his site and so striven after the required tone as to convey a high imaginative quality—the quality of Poe's own mood and utterance—in his rendering of the scene."

The three series of prints executed for the Society of Iconophiles well illustrate his adaptability to the medium and his discriminating use of the same. In crisp, pencil-like lithographic sketches he noted various picturesque bits of New York City. Monotypes, with touches of color (reproduced in photo-gravure) served him for a like purpose, and the art of aquatint, not much used today, was eminently appropriate for the reproduction of quaint New York views, done in flat tints on Staffordshire ware in the early twenties of the nineteenth century. The proofs of this last series were appropriately printed in blue ink.

Yet this same aquatint art, which we have been accustomed to see applied with a strain of formality in an absence of gradations of tone, serves him also in such a free and effective plate as *The Wave*. Here this art as once practised has undergone a

transformation, has through scraping and other manipulations acquired a pliancy, a fullness of delicate gradation that once seemed hardly possible. Moreover, this *Wave* is an interesting piece of color printing in two tints, bluish-green above and yellowish below, the two mingling in the center. The printing was done from one plate at one time, the color having been applied *à la poupée*.

On the whole the technique, the workmanship in his prints, makes perhaps the strongest claim on our attention. As one turns over a portfolio of his work the resourcefulness of his technical knowledge is evidenced with quiet effectiveness. In *A Long Island Wood Path* he avoids the danger of producing opaque blotches instead of juiciness with spots of dry point, the velvety quality of which latter is well utilized in the background against which some roses, on another plate, are delicately relieved. The effect of *Passing Storm* is built up to a great extent from ink left on the plate when wiping. Again, *Grand Central Depot at Night* (1889) has a light tint of aquatint, which, having been put on after the etched lines, took off the sharp edge of the latter and modulated their incisiveness into something like the suaver effect of soft-ground etching. And in *New York from Brooklyn Dock*, an effective bit of water and shipping, one notes a little rouletting at the left.

Much of his work in recent years has been done in color, not only his numerous monotypes ("Old

## Mielatz, an Etcher of New York

Tom's," for instance), but also many etchings. In the latter he gets the suave quality of the monotype by using soft ground etching, which with its grainy, broken lines serves well to hold color, and has been used to good effect in plates such as *St. John's, No. 7 State Street, A Balcony in Pell Street* (4 plates), the *Door of St. Bartholomew's* and *Coenties Slip*. The last named is much more luscious than the earlier monotype with the same title. The composition is the same (and exists also in a black-and-white etching), but the color is better, for instance, in the gradual fading away of red from the decided streak on the canal boat in the foreground, through the old houses along the water front to the tower of the Produce Exchange beyond. In his most recent plate, an aquatint entitled *Winter Night*, he has employed organdy, or something like it, to regulate the grain of the aquatint. The textile was laid onto a plate covered with etching ground and run through the press, exposing the plate wherever it was thus pressed through the ground. The plate was then subjected to the action of acid, and after that aquatinted. The process is therefore in a measure akin to what is known as "sandpaper mezzotint."

Some of his most recent etchings—and they are included among his best and most mature productions—are scenes at Lakewood. A little series of views at Georgian court, done *con amore*, all etched on zinc, offers delightful object lessons in workmanlike presentation. Moreover, they illustrate this artist's development, for they are different again from what he has done before, in the way in which the medium is handled and the subject is placed before us. For *Entrance to Georgian Court* the whole plate was covered with

intentional "foul biting," and a further spottiness produced by "retroussaging" on a hot plate.

The foreground of *The Formal Garden* has a tone produced by a film of ink, which latter is not uniform, however, but is broken and scumbled in the wiping, with an effect of vivacity that gives color and "snap" to the plate. In the *Water Gate* there is shallow biting on the bridge, and the sky is mottled by letting the acid bite directly through the thinly laid ground, for which purpose the darkest portion of the plate was in the bath only one minute



BRIDGE OF SIGHS (ETCHING)

BY C. F. W. MIELATZ



## *Mielatz, an Etcher of New York*

and a half. There is a certain dryness in the recital of such technical details *per se*; the interest lies in the end attained, the effect produced.

The entire *Georgian Court* series here referred to is of a freedom, a gayety almost, which shows possibilities—unexpected to many, perhaps—in a hand and eye long devoted to the specialty of city scenes.

The successful excursions into other fields emphasize by their very contrast this artist's energetic devotion to the metropolis in which he has long lived and worked. It is eminently fitting that the Society of Iconophiles should have recognized so signally the work of a man who has labored so persistently to show that there are American subjects worthy of American artists and the American people. And the manner in which he has accomplished this is enough to insure him an enviously honorable place in the annals of American art.

DIRECTOR SAGE, of the Albright Gallery, of Buffalo, N. Y., recently returned from Paris and brought with her the assurance that the Albright Art Gallery will enjoy an exhibition of the works of the most prominent French artists in the early fall. This exhibit will be given to Buffalo first, then taken to Chicago and St. Louis.

In regard to the Roman Art Exhibition Miss Sage has to say:

"The Roman Exhibition offers one of the greatest opportunities for the study of contemporary art that could possibly be given to any one. There one sees the best works of all the greatest artists of every country, and one is able to study and compare the most superb paintings of all the greatest living artists. The buildings are all most characteristic of the various countries, and the Servian building probably carries off the palm for artistic beauty. The other structures are refined and distinguished examples of the architecture of the different countries."



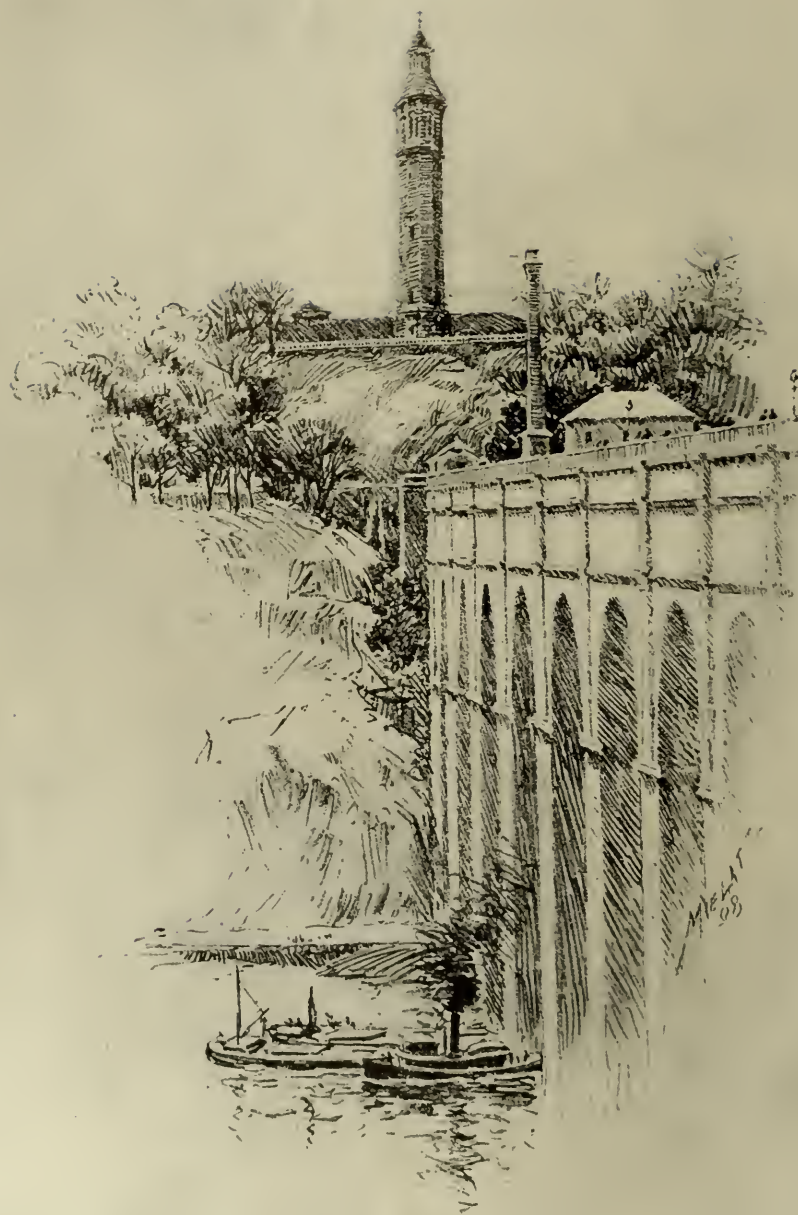
WATER GATE, GEORGIAN COURT (ZINC ETCHING)

BY C. F. W. MIELATZ





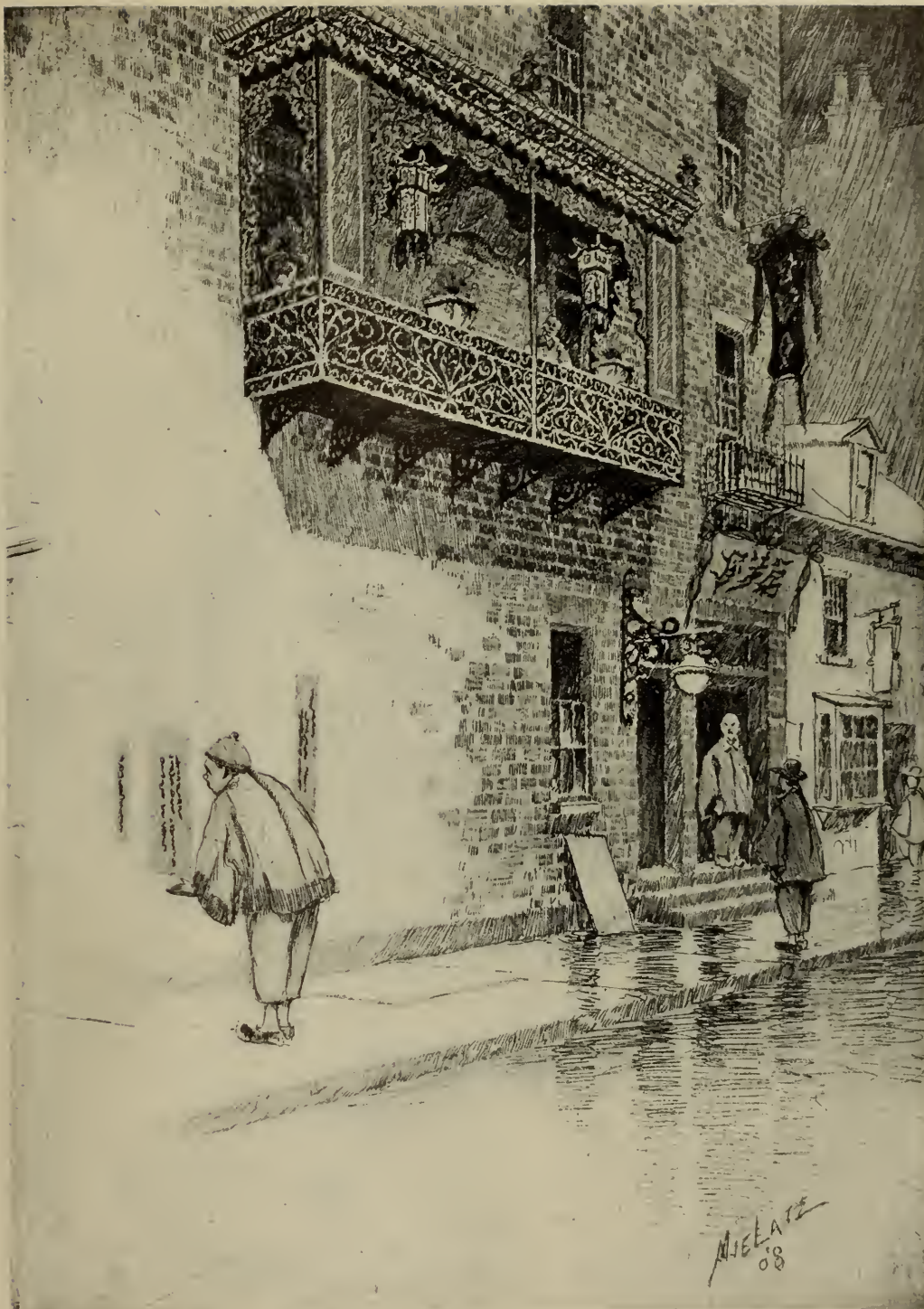
CHERRY STREET (ETCHING)  
BY C. F. W. MIELATZ



*By Permission of the Society of Iconophiles*

HIGH BRIDGE (LITHOGRAPH)  
BY C. F. W. MIELATZ





A PELL STREET BALCONY  
(SOFT GROUND ETCHING IN COLOR)  
BY C. F. W. MIELATZ





THE BATTERY (ETCHING)  
BY C. F. W. MIELATZ

## *Exhibition of the Municipal Art Society of New York*



"JUSTICE AND MERCY"

MAHONING COUNTY COURT HOUSE, YOUNGSTOWN, OHIO

### THE EXHIBITION OF THE MUNICIPAL ART SOCIETY OF NEW YORK BY J. WILLIAM FOSDICK

COMPARATIVELY few people living in the metropolis are cognizant of the fact that Washington Irving, historian, ambassador and novelist, was in his day actively interested in municipal art.

He persuaded John Jacob Astor to provide the necessary funds for the founding of the Astor Library, and it was Washington Irving who became the first president of the institution.

When the citizens of New York were belittling the idea of turning the rocky waste of pastures to the north of the city into a park, it was Washington Irving and his friends who called a mass meeting and with great enthusiasm turned public sentiment in the right direction.

Central Park became an established fact, while Washington Irving was elected the first park commissioner. So it is eminently fitting that the Municipal Art Society should have suggested to the board of education that the Washington Irving High School, which is now in process of erection in Irving Place, should become a lasting monument to the memory of the great author and loyal citizen, for it was here, in the old residence still standing just across Irving Place, that he lived and worked.

It is proposed to perpetuate upon the walls of this monumental fireproof schoolhouse the mem-

ory of Irving in a series of mural decorations depicting the court of Ferdinand and Isabella, the Alhambra, old Dutch New York and the Legends of Sleepy Hollow.

The Municipal Art Society will give the city the first of these series of mural paintings, the friends of the High School have agreed to provide means for another, and it is to be hoped that loyal citizens will give the rest. These with descriptive tablets and sculpture, with some suitable sculptured memorial outside of the school in Irving Place, will complete this admirable tribute to the memory of Washington Irving.

The Irving Memorial movement is but one of the many activities with which the Municipal Art Society finds itself engaged at the moment.

The society has been well supported by the various city departments in its current exhibition. Grouped, as the exhibits of these departments are, within their allotted spaces and duly inscribed, the exhibition assumes a character truly municipal and more in line with the work of the society, there being fewer irrelevant exhibits than upon other occasions.

The Board of Education has sent two large drawings of the new Normal College, also a color elevation of the Washington Irving School.

The department of bridges exhibits elaborate perspectives of the new Municipal Building, with a plaster model of the tower, also the redesign of the Manhattan terminal of the Brooklyn Bridge and the proposed Henry Hudson Memorial



## *Exhibition of the Municipal Art Society of New York*

Bridge. Near by are hung some remarkable perspectives of the titanic railroad bridge of the New York, New Haven and Hartford Railroad which will cross the East River and Hell Gate from Astoria, L. I.

The architects have proven that bridges other than suspension bridges need not be angular, hideous blots upon the face of nature.

The dock department shows an elaborate collection of maps, plans and water colors, the principal exhibit dealing with the reclamation and development of the Riverside Drive water front.

It is proposed to parallel the present drive with a bulkhead some 300 feet out, filling in the intervening space, thereby doubling the present area of the park.

The railway tracks would be depressed and roofed over, while the whole space above would be laid out in gardens, pavilions, etc. Thus an area which is now unsightly could be made even more beautiful than the famous Princess Street, of Edinburgh, which practically hides a great railway terminal beneath its surface.

In this connection mention must be made of Mr. Milton See's comprehensive drawings, which deal with this subject in a manner most artistic and at the same time practical.

The bureau of topography of Richmond Bor-

ough shows interesting plans of the proposed Ocean Parkway.

The department of charities, by means of colored drawings, shows the general layout of the proposed New York City Farm Colony in the Borough of Richmond, also drawings of the proposed Hospital Park development on Blackwell's Island and Kings County Hospital.

The board of water supply exhibits artistic drawings of the reservoir, gate houses, parks, etc., of the great engineering problem, involving an expenditure of \$160,000,000, by which water will be brought from the Catskill Mountains under the Hudson River to New York.

The park department shows the redesign of Bryant Park by Messrs. Carrère & Hastings, which demonstrates how the park may be more formally treated to harmonize with the Public Library Building, without disturbing the trees already grown.

The matter of well-designed and conveniently placed mail boxes, as well as that of street lighting fixtures, has been exhaustively treated by the street fixture committee of the society, which, in conjunction with the department of water supply, gas and electricity, shows an interesting collection of fixtures and the model of a mail box to be attached to the electric light posts along Fifth Avenue.



A SOLUTION FOR THE WEST STREET TRANSIT PROBLEM

DESIGNED BY CHARLES R. LAMB



## Exhibition of the Municipal Art Society of New York

The fire department exhibits plaster models of the new engine houses designed by Messrs. Hoppin & Koen, as well as many photographs of the fire apparatus in action.

Cases containing badges, insignia, weapons, etc., worn since the department was created, are exhibited by the police department. The traffic and mounted police have been immortalized in sculpture by Miss Angelica Schuyler Church, who exhibits a small but spirited group entitled *The Rescue*, an incident of the bridle path in Central Park.

The city plan committee, in an elaborate topographical exhibit of New York, with accompanying photographs, shows how the city may be made more beautiful by the cutting of new avenues, placing of monuments and the development of the water fronts. In this connection Mr. C. R. Lamb's solution of the problem of the West Street dock and railway traffic commends itself in many ways.

The society's committee on parks and playgrounds exhibits plans showing how the projected Harriman State Park may become a great playground for the people of Greater New York, by the establishment of a series of summer camps.

Mr. Victor Brenner exhibits three small models of fountains and an important composition of life-size figures in low relief, which he calls *The Breast of Nature*.

Two kneeling youths, with subtly modeled backs and arms, drink a cooling draught at a spring which gushes from a ledge. This decoration forms a part of a commemorative tablet to be placed upon the wall of a projected reservoir.

Mr. Eli Harvey's *Lion Recumbent* in its breadth of treatment recalls other successful works by the



*Commemorative Tablet for a Reservoir or Aqueduct*

THE BREAST OF NATURE

BY VICTOR BRENNER

same artist in the Zoological Garden of the Bronx.

A dainty humorous concept for a small fountain is that of P. J. Cheron.

Of mural paintings there are few this year, but Mr. A. R. Willett's sketch for panels in the rotunda of the Youngstown, Ohio, Court House, and Mrs. Ella Condie Lamb's decorative studies of heads call for most favorable notice.

The work of the erection of the Maine Monument at the Columbus Circle entrance of Central Park will soon be under way. The designs of H. Van Buren Magonigle, architect, and Attilio Piccirilli, sculptor, show a formal arrangement well suited to the site.

It is to be hoped that the placing of Mr. Piccirilli's splendid symbolic figures will inspire public-

## *Exhibition of the Municipal Art Society of New York*



THE MAINE MONUMENT

DESIGNED BY H. VAN BUREN MAGONIGLE  
SCULPTURE BY ATTILIO PICCIRILLI

spirited citizens to support the Municipal Art Society in its endeavor to remove the monstrous advertising signs in this circle, which are an insult to the memory of Columbus and to the art of Messrs. Magonigle and Piccirilli. Mr. Magonigle also shows elaborate plans of the proposed Robert Fulton water-front memorial at Riverside Drive and 114th and 116th Streets.

The preliminary designs by Messrs. Trowbridge & Livingston of the east façade of the Museum of Natural History show a much simpler, therefore better and by far more imposing, arrangement than that of the existing many-towered south façade.

Few architects have had greater opportunities for unhampered artistic expression than that offered Mr. Grosvenor Atterbury in the Forest Hills Gardens, Sage Foundation project. One has but to study his unique drawings for a few moments to see that Mr. Atterbury has "made good" artistically and, we believe, practically.

The Municipal Art Society is presenting the police department with two hero tablets, upon which will be inscribed the names of those who have lost their lives in the performance of duty.

The society is endeavoring to institute a uniform system of house and street numbering, such as is employed in Paris. It is introducing a system for the decoration of schoolrooms with photographic enlargements, casts, busts, etc.

It is supplying free lectures upon the subject of municipal art for schools and clubs. It is endeavoring through its advertising committee to amend the tax law so that property carrying advertising signs would be heavily assessed, hoping by these means to stop all flagrant cases of roof and wall advertising.

J. W. F.

THE large painting by John W. Alexander, entitled *Sunlight*, purchased by the Friends of American Art, from the autumn exhibition of the

Art Institute of Chicago last year, received the gold medal at the international exhibition of the Carnegie Institute, Pittsburgh. This is the highest honor of the Carnegie exhibition, and the medal carries with it a cash prize of fifteen hundred dollars. Three other pictures purchased by the Friends from the same exhibit are in the American section of the Exposition at Rome—*Apple Blossoms*, by Louis Betts; *Hills of Byram*, by Daniel Garber, and *Christmas Eve*, by Van der Weyden.



HEAD FOR MURAL  
DECORATION

BY ELLA CONDIE LAMB



## The Atlan Ceramic Art Club Exhibit

### THE ATLAN CERAMIC ART CLUB EXHIBIT

THE seventeenth annual exhibition of the Atlan Ceramic Club opened at the Chicago Art Institute with a reception at which fully two thousand persons were present.

Eighteen years ago the club was organized, the constitution and by-laws being prepared by Mrs. LeRoy T. Steward. Then and there a definite plan was formed to change and raise the standard of decoration as applied to china surfaces. It took Mrs. Steward many years to persuade the members to discard naturalistic ornamentation and attempt conventional design. Since 1898, however, they have taken up the study under the guidance of the best critics, with the result that they stand absolutely at the head of this branch of art today.

During all these years the Atlan Club has been affiliated with the Art Institute of Chicago, and permits only those who execute well to join its ranks. In addition, the members are required to submit their designs every month to the teacher employed by the organization.

The number of exhibiting members has been limited to twenty-five up to the present date, but this limit is to be extended. It is, however, interesting to note that the club has an auxiliary membership of about one hundred, sharing in all its educational advantages, and when some one of this class is discovered to have talent, coupled with ambition, he is invited into the active membership.

So careful is this band of active members that it requires a high standard in technique before it will admit an addition, either from its associate body or outside art aspirants.

The Atlan Club, under Mrs. Steward, has estab-



VASE

BY MRS. LE ROY T. STEWARD

lished the use of conventional ornament on porcelains. Why not help to make its style of decoration known as "American?" It is approved by all the leading educators in the East and in Europe. France, at its exposition in 1900, paid it high compliments, and German art critics sent to the St. Louis Exposition selected the Atlan Club porcelains over all art objects, except the "art glass" of Tiffany's, as most worthy of note.



CONVERSATIONAL SET (HISTORIC ORNAMENT)

BY MRS. LE ROY T. STEWARD



## Reviews and Notices

JOHN LA FARGE. A MEMOIR AND A STUDY. By Royal Cortissoz. Boston and New York: Houghton Mifflin Company, 1911. 268 pp. 15 illustrations. 8vo. \$4.00 net.

F. G. Dumas, writing of Menzel, said: "We can greet in him a reputation which will ever grow, because he will have been not only an artist but also an intelligence." That characterization is applicable with much greater force, and with considerable amplification, to John La Farge.



Houghton Mifflin Company

FROM "JOHN LA FARGE" BY ROYAL CORTISSOZ

a cause of wonder in the midst of all this world of artists who are content with seeing and feeling." It is the insistence on and illumination and analysis of this all-important element in La Farge's work and personality that makes this book so important a contribution to the literature of art in America. Mr. Cortissoz has brought his easy-flowing style and the clarity and sanity of his view to the task of interpreting the lifework of one to whom he had been bound by years of friendship. The man behind the works has fascinated him, the outlook on life which found expression in those works. La Farge's personality is set vividly before us, with sympathetic appreciation and penetrating insight and in felicitous phrases. His broad outlook, his insatiable curiosity and "lust for knowledge" are emphasized in their relation to his work and to the influence he exerted. That influence came both through his example and through the contact of his personality, as it was expressed in speech and writing. His conversation, the glamor of which was indeed compelling, mirrored his many-sided interests. His habit of scientific inquiry, assiduous experimenting and passionate delight in work found vent in varied

activities. The importance of it all lies, of course, in the fact that he had ideas and put them into his work. In that he lived out his own statement that "the operations of art are largely intellectual."

F. W.

## THE LATE EDWIN A. ABBEY

EDWIN AUSTIN ABBEY, the American painter, whose death occurred in London on August 1, was a native of Philadelphia, Pa. He studied in the Pennsylvania Academy of Fine Arts of that city, and afterward came to New York, where he rapidly became the favorite illustrator in black and white for both books and periodicals.

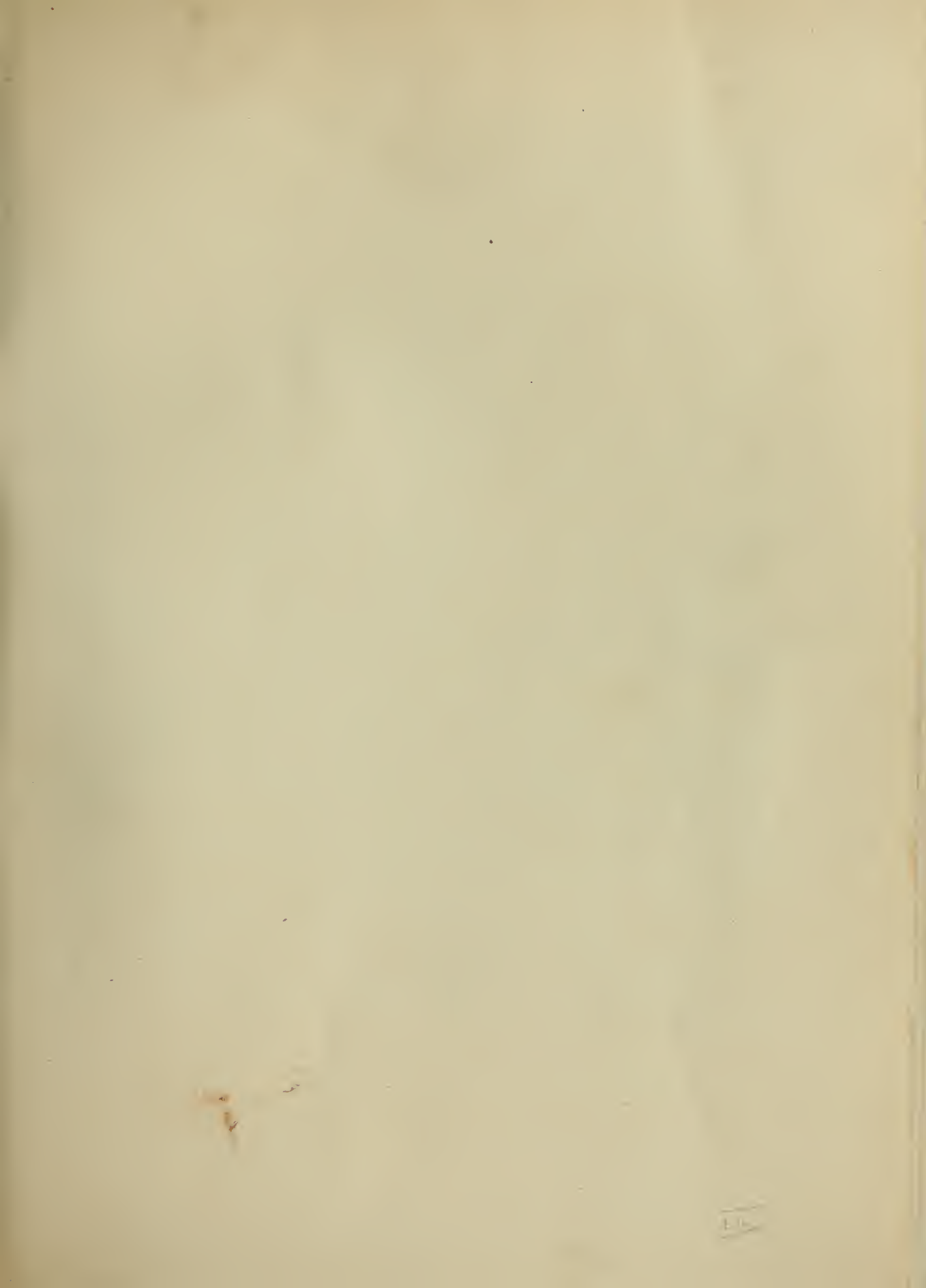
He lived abroad for the last twenty-four years of his life, his English home being an old rambling structure, parts of which have been standing for over three hundred years. This he altered, decorated and embellished to suit his taste, and hither flocked many members of the royal family and of the nobility to pose in costume for his famous picture of the coronation of King Edward VII.

Mr. Abbey was elected a member of the Royal Institute of Painters in 1883, and a member of the Royal Academy of England in 1896. He won a second-class medal at the Paris Exposition of 1883 and a first-class medal at the Paris Exposition of 1889.

He was elected a corresponding member of the Academie des Beaux Arts in 1908. He was a Chevalier of the Legion d'Honneur, a member of the National Academy of Design of New York, a member of the Institut de France, president of the Artists' Cricket Club, and an honorary member of the American Institute of Architects, the Royal Bavarian Academy and the Madrid Society of Artists.



EDWIN AUSTIN ABBEY





"MY CHILDREN, STEPHEN AND PAUL."  
FROM THE OIL PAINTING BY PHILIP A. LÁSZLÓ.



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OCTOBER, 1911

EDWIN AUSTIN ABBEY, ILLUSTRATOR, PAINTER, DECORATOR  
BY ARTHUR HOEBER

ALONG with Benjamin West and John Singer Sargent, the late Edwin A. Abbey made the third of the trinity of American artists to become prominently identified with membership in the Royal Academy of Arts, in England, for while there have been others from the United States to gain academic distinction, these names are the best-known of them all. As a painter pure and simple, of course, Mr. Sargent's fame stands out preeminent, though in reality his Americanism is only a matter of parentage, for he has lived abroad practically all his life, having little in common with his father's countrymen. As a historical personage, Benjamin West's name is renowned and writers love to dwell on his favor with King George III, whose patronage he enjoyed for long, though his brother artists abroad did not hold him in the same favor that did the king. It is hard to forget the delightful story of his election as successor to Sir Joshua Reynolds, when the painter Fuseli was charged with having given his vote for that high office to a woman—Mrs. Lloyd, then an academician. "I did vote for her," said Fuseli, "but what is the difference? One old woman is as good as another!" Mr. Abbey, however, surely held up the traditions of the venerable body and he brought to its exhibitions no little novelty, a large interest, and he had the approval both of his brother artists and the general public. And his career was that of the artist entirely. He did not depend on the favor of royalty, on fashion, on politics, or on any of the extraneous aids that sometimes help to push a painter into prominence. He was a serious worker, entirely devoted to his profession, at which he labored faithfully all his life. That he came at all to England was entirely due to the fact that he realized he would find there at first hand and readily that which was necessary to assist him in the themes that were most appealing,

and during the long years of his residence abroad—three decades and more—he remained ever a patriotic American, refusing, it is said, the honor of knighthood because of his disinclination to relinquish his citizenship in the United States.

Our concern, however, is with Abbey the painter, irrespective of his national affiliations, and it is interesting to note the influences that, in a way, shaped his career, which was one of unusual interest and singleness of purpose, successful beyond the hopes of most men, since recognition came to him early and never left him, and he had a material success that, while by no means the sole object of art, is nevertheless of great assistance and encouragement and is not infrequently a serious factor in the final development of talent. His natural endowment fitted him specially for favor with the new public he was to find in Great Britain, since, first of all, he had always much of interest to express with his brush, always the literary idea more or less, and he held immediate attention by reason of his entertaining compositions, an absolute necessity to retain the favor of the English people. He drew well and understandingly; he worked along lines which, if not invariably conventional, disclosed no radical departures, no stumblings after curious effects and means of expression. He transgressed no known laws in art, an offense the English invariably resent, while his color schemes were generally attractive. Thus admirably equipped, there was just enough daring and originality to entertain and somewhat to intrigue the visitor to the Royal Academy shows at Burlington House, who searched for his paintings, certain of being interested and of realizing no little enjoyment.

It is astonishing, too, how this clientele grows at the Royal Academy exhibitions once interest has been aroused, and, once it is admitted that such and such an artist is the correct thing to admire, the public flock like sheep. Later, came the approbation of royalty, as shown in the commission to paint the coronation of King Edward VII. That in itself



Copyright, 1895, by Edwin A. Abbey

THE CASTLE OF MAIDENS (HOLY GRAIL)

Copyright, 1896, by Curtis & Cameron

BY EDWIN A. ABBEY

was sure to place the man for all times with the masses, for in art, as elsewhere, the king can do no wrong, and when the reigning sovereign of the land places the seal of approval on the painter, that painter's fortune is forthwith made, for the public blindly accepts him. Whom the king thus honors is a marked man to the end of his days. Never, however, did Abbey so much as lift a finger to secure this mark of royal favor. The selection was made entirely because of his previous work and the interest the sovereign took therein, for his Majesty was not slow in discovering that this agreeable, serious, well-equipped American painter was, after all, the one artist in his kingdom best fitted to portray entertainingly the pomp and circumstances of his coronation, to render the robes of many hues and designs wherein there were memories of ancient manners and customs, the air of medieval and romantic arrangement, of rites and ceremonials. All Abbey's long training and experience had prepared him to execute this splendid commission, and to it he devoted a long time, securing a result that was unusually satisfactory, not alone to his royal patron but to his artistic brethren, and it was an undertaking of no mean proportions. There was an incredible number of portraits to be executed and, of course, to each sitter the likeness was of paramount importance, the lesser the distinction of the personage the more insistent being the demand. So annoying, indeed, were the vanities and the petulances of many of these so irritating the lack of punctuality and frequently the utter failure to keep the appointments, that Abbey was obliged to decline a similar commission for the present king, a delicate matter, too, and one to be settled with no little diplomacy. It is pleasant to state that of all the

sitters, the most considerate were the two most important persons—the king and his beautiful spouse, who were always prompt on the moment, always thoughtful, always the easiest to portray.

Despite all these annoyances Mr. Abbey solved the difficult proposition deftly, with artistic good taste and judgment, combining the personal aspect of the event with its historical significance in a highly able and satisfactory manner. There were details of high historical importance as well as those of personal interest to the sovereign; there were groups properly to arrange, always remembering the necessary prominence of the royal pair and the importance of the main actors in the ceremony, while the architecture of Westminster Abbey had to have its real significance as a background. What with the various members of the royal family, even to the third and fourth generations, the great ministers of state, the clergy, officers and high nobility, the commission seems one to have staggered the wit of the most remarkable genius. Prior to this work Mr. Abbey had executed his commission of the decorative panels for the delivery room of Boston's public library, using as a theme the *Quest of the Holy Grail*, a labor that cost him great research, study and the exercise of large inventiveness in a composition way as well as giving him the experience of painting ceremonials, large groups, the customs and manners of the court, all in short that might appertain to such a work as the subsequent coronation picture.

From the first of his painting, however, Abbey had been strangely attracted to the manners and costumes of an earlier period, when the dress of men and women was of a greater picturesqueness not alone in the freedom of the draperies but in the



## Edwin Austin Abbey

brilliance of the color schemes as well, a more romantic period, in short, with its Old-World background of moat and castle, with its gorgeous interiors, its stately chambers and arras, with banners flying and the pageantry and pomp of the ceremonious life of both nobility and gentry. His earlier Shakespearean illustrations he later amplified and expanded into important compositions, and to *moyen age* themes he gave great charm of treatment, variety of color and a certain verisimilitude that made them most entertaining. He painted the troubadour singing his woeful ballad to his mistress' eyebrow. You saw her gracefully reclining under the trees or walking majestically on some marble terrace, resplendent in handsome robe of rich texture, while in the gardens were peacocks. All these he did alluringly, with a freedom not given to others of his brethren in art who essayed similar themes. He was most successful in portraying the beauty of womanhood, giving the spiritual side in some of his figures in the Holy Grail compositions, though more generally his attention was directed to the more earthy, physical attractiveness of nineteenth-century femininity, finding his models among the English types, and, as a famous writer has said, "Among all the beautiful things in the world there are few so beautiful as English girls."

Says this same writer, Richard Muther, the German art critic: "English painting is exclusively an art based on luxury, optimism and aristocracy; in its neatness, cleanliness and good breeding it is exclusively designed to ingratiate itself with English ideas of comfort. . . . The pictures have to satisfy very different tastes—the taste of a wealthy middle class which wishes to have substantial nourishment, and the esthetic tastes of an elite class which will only

tolerate the quintessence of art, the most subtle art that can be given. . . . Everything must be kept within the bonds of what is charming, temperate and prosperous, without in any degree suggesting the struggle for existence." Much of this in a way one feels in the easel pictures of Abbey's later years. There was ever something in his work suggestive of Alma-Tadema, Leighton and Poynter, tempered as it were by a delight in Albert Moore. But Abbey was more modern than the first two of this group, broader in his rendering, painting with a looser brush and using his pigment more freely. Yet he may be said to have carried on their traditions and, unlike most of his countrymen, he remained unmoved by the influences of French art. A recent writer has said of Abbey that he prevailed by frankly accepting the traditions of



Copyright, 1897, by Edwin A. Abbey  
HAMLET

Copyright, 1898, by Curtis & Cameron  
BY EDWIN A. ABBEY



*Edwin Austin Abbey*

the academy picture while enhancing it by a more learned and conscientious workmanship, and that British magnanimity applauded the feat with enthusiasm. Yet, somehow, his work was far more than this would seem to imply, for it was always full of an infinite charm, of rare taste and admirable selection, and his technical excellencies were most unusual. He knew his trade well, did Abbey, and he distinctly had a message to give out which, if you will, was no less illustrative than any of his former famous pen drawings, even though translated through the medium of paint on canvas. Truth to tell, the illustrator in Abbey was never obscured, well as he learned to use his pigments, and while all pictures, to interest, must perforce have an illustrative quality, Abbey's were illustrative first of all. One never thought of him painting for the pure joy of his delight in color, for his departures into this field were invariably tempered with moderation. Indeed, his place in art is somewhat difficult rightly to define, so various were his gifts.

Certain of his figures in the Holy Grail series in Boston's public library are distinctly full of spirituality, and therein the artist seems nearest to forgetting ways and means and to have indulged in

artistic flights beyond other efforts. There is ineffable charm occasionally to face, with distinction to attitude and delicious color, while in others again there is only pigment, gay and brilliant if you will, yet lacking significance and quite without the temperamental quality of the colorist pure and simple. Yet as a series the work was a most serious performance, of singular beauty and appeal, though by comparison with the panels by Puvis de Chavannes in the same building, one is forced to regard them rather as a group of easel paintings, distinct and separate, even though they are massed together. Abbey's last work in a decorative way was for the embellishment of the State Capitol at Harrisburg, Pennsylvania, eight of which canvases he sent over some time ago, and it may be that others are completed in his London studio, though it is known that the commission remains unfinished. In such of these as have been seen and others which were outlined, he was in a way more trammelled than he had been in the work on the Holy Grail, even though there was opportunities for a larger variation in theme and perhaps treatment. In them he kept more to the conventional methods of decoration as are practised in this country. There were figures representing

Religion, Science, Law and Art, treated allegorically and with force, while later were to come certain historical compositions, such as *Penn's Treaty with the Indians* and *The Camp of the American Army at Valley Forge*. We may be sure that, had his life been spared, Abbey would have rendered these essentially American themes with rare intelligence and originality, with discretion and no end of charm, and it is nothing short of an artistic calamity that his death leaves the commission unfinished, for there is no worthy successor capable of carrying out his work equally well in just his peculiar manner.

Mr. Abbey for a brief while was a pupil of the schools of the Pennsylvania Academy of Fine Arts, in Philadelphia, his native city, and this institution, by



ART (PA. STATE CAPITOL)

Copyright, 1900, by Curtis & Cameron  
BY EDWIN A. ABBEY



*Courtesy of Berlin Photographic Company, New York*

A MEASURE  
BY EDWIN A. ABBEY



## Edwin Austin Abbey

the way, has graduated a surprising number of well-equipped men and women, many of whom have arrived at great distinction. After a brief while in the class there, he sent to the New York publishing firm of Harper & Brothers a drawing, *The Puritan's First Thanksgiving*, which was accepted and led to his entering the house as one of the draughtsmen in the art department, where he found himself in the company of a serious group of men who have subsequently given a good account of themselves. These included John W. Alexander, president of the National Academy of Design; Charles Stanley Reinhart, deceased, well known as an illustrator; Howard Pyle, William T. Smedley, Joseph Pennell, the etcher, and the late Alfred Kappes. With the Harpers he remained until he left to go to England, though he took a separate studio, and between illustrations in black and white he did many water colors. In both directions he attracted favorable attention, a series of drawing to illustrate Herrick placing him in a prominent position. These were followed by illustrations for Goldsmith's "She Stoops to Conquer," and, later, scenes from the plays of Shakespeare.

It may be said without exaggeration that these illustrations by Abbey created a veritable sensation, and all eyes were turned to this clever young man. Other draughtsmen paid him the compliment of imitation, and the general public realized that a new and highly entertaining note had been struck. Particularly was there a technical appeal to his brother artists. To gather material for some of these pictures, the firm had sent Abbey to England, where he immediately discovered great possibilities for his particular bent, and he returned to settle in that land, remaining there, with only an occasional visit to the States, until his death on August 1, 1911.

From water colors, Abbey turned naturally to pastels, which he executed with no less allure and facility, and in water color he had previously established a considerable reputation in England, which had secured him membership in the Royal Society of Painters in Water Colors. The transition to the oil medium was, of course, natural. It is certain, however, despite the notable achievements of the man in oil painting, that Mr. Abbey's greatest claim to fame will ever remain with his illustrations, in which field he has not been surpassed by any of his contemporaries, and here he held a position entirely unique and unassailable. The world has never lacked for clever painters, men with great capabilities, both as technicians and as makers of pictures. The great illustrators, however, may be counted on the fingers

of one hand almost, and Abbey was one of these few. Whatever he did, nevertheless, was invariably personal and out of the commonplace, and he occupied a niche he had made entirely for himself, one which it is likely will not soon be filled. It is, of course, too early to get a true perspective on the man, but undoubtedly the years will give him a high place among the artists of his time, and his career possesses the liveliest interest, particularly for the student, since the example the man set was full of significance to all who would follow his profession. Although his gifts were great, and from the beginning his facility was enormous, he remained to the end the serious worker who held no effort too great to achieve his ends.

He continued ever the searching student, the modest practitioner anxious to learn, and while he took himself and his art with great seriousness, his sole concern was to make it better. Personally the man possessed a charm and a *comraderie* given to few. Written words are powerless to express the wonderful attractiveness and good fellowship of the man.

A. H.

ROBERT B. HARSHE, assistant professor of graphic art at Leland Stanford, Jr., University, is now in the East working in the interests of the fine and applied arts department of the Panama-Pacific International Exposition. Not only has he secured the loan of valuable paintings from the collections of the Carnegie Institute, the Chicago Art Institute, the D. B. Walker collection and other famous collections, but he expects to secure choice paintings from the James J. Hill, J. Pierpont Morgan, Mrs. C. P. Huntington and Messrs. Frick, Havemeyer and many other famous galleries.

Professor Harshe believes that the San Francisco Exposition will have one of the greatest art displays ever held in the United States. It will have a representative collection of modern and old masters. Every nation and every school will be represented in painting and in sculpture.

The fact that an absolutely fireproof building will be erected has been a great aid in securing loans for the art gallery.

Professor Harshe is advocating as special features an Oriental Art Building, and special rooms to be given over to prominent American artists, as, for instance, Saint-Gaudens, Whistler and Inness. For an Oriental department, or building, loans are already promised from Mr. Freer's collection and an Imperial Japanese collection, the art treasure of the Mikado himself.





Copyright, 1895, by Edwin A. Abbey  
Copyright, 1908, by Curtis & Cameron

THE OATH OF KNIGHTHOOD (HOLY GRAIL)  
BY EDWIN A. ABBEY

L +



FAIR IS MY LOVE  
BY EDWIN A. ABBEY

*Courtesy of Berlin Photographic Company, New York*



## *The Lombardy Poplar as a Decoration*

### THE LOMBARDY POPLAR AS A DECORATION BY SAMUEL HOWE

SUMMARIZING in mental review some of the most approved methods of adjusting our country houses in a thoughtful and appreciative manner, known as "tying them to the ground," it is stimulating to note a wider use of living elements belonging to the great out-of-doors, of which the Lombardy poplar is conspicuous.

In its native home the poplar of Lombardy was happy in its growth both on the plains and the hillsides. It furnished a theme for the painter and the sculptor. The poplar also appears in an equally ancient, though more humble, environment as a comrade of the canals of Holland and of Belgium, a denizen of the swamps and marshes of the Lowlands, and a tenant of the back yards, screening the rubbish heaps and unsightly outbuildings of domestic England. Its use today, in this



TERRACE AT "FAIR ACRES," JENKINTOWN, PA.



GARDEN AT  
ROSEMONT, PA.

ENTRANCE TO THE  
SERVICE YARD

favored land, as the accompanying sketches very vigorously show, has restored the poplar to a more important position in the realm of architecture. Indeed, in some ways it has become a competitor with the stately cypress of Italy and the lordly cedar, either standing free in the center of things as an accent justified by its own shapeliness and color, or as a background. It grows rapidly to a height of seventy-five or eighty feet. Its angular leaf seems never to be still—the least breeze sets it atremble. The coolness and general grayness of its color is very valuable. It is of all greens one of the most welcome as a background because of its quality to interest by the sparkle of its reflecting leaves and the ease with which its tone melts into the sky. Its color is singularly transparent and responsive. There is in it a humanizing quality as it stands sentry-like, and yet it bows to every passing wind. It readily assimilates with native woods, toning in with them acceptably. It is cheap, readily obtained, easily



## *The Lombardy Poplar as a Decoration*



HOUSE AT ROSEMONT, PA.

VIEW FROM GARDEN

encircles the garden, stable yard and a portion of the paddock. It forces gently the big white columns of the pergola and gives line to the native woods behind, but it does this in an agreeable and attractive manner, without the undue force which the blackening greens of the cypress or cedar is apt to do in so domestic a scene.

grown; indeed, it might be termed the stimulating accent of the impatient client. It is valuable to frame or obscure a distant prospect, of that which offends in the offing, and it is grateful for little attentions; indeed, its life (limited by some authorities to thirty-five years) can be lengthened by a little care. By cutting back it grows more dense, more shapely and healthy.

Mr. Wilson Eyre's skill in handling his material, the balance, measure and restraint of his work, is all too well recognized to require comment. It is some little time since this particular type of house designing, grouping of gables, handling of native stone and free application of plaster to frame or solid walling was first adopted by him, and it is agreeable to speak of the present condition of the work which shows the wisdom of the original intent. The houses wear well. The scheme and composition as a whole invites. The aging justifies the specification as originally written, as originally designed. The cry "tying the house to the ground" was quite new some ten years ago in this country and with too many it is but a talking point today, difficult to understand, still more difficult to carry out. Poplar trees are generally placed flanking the sides of roads and at the rear of the lot, in definite intervals, well set and carefully centered. Like the privet hedge they must be trimmed and cared for constantly. And it pays.

The Garth, at Strafford, Pennsylvania, illustrates very acceptably the use of the poplar as a background. This garden was planted some years ago and has had time to mature. Indeed, it grows more beautiful every day. It is a gem. The poplar

The letter "A" on plan marks the small hooded covering to the well. "B" denotes a similar accent on the left side of the lawn, sheltering a garden seat. "C" notes the swinging gate into the service yard. "D" indicates the roofed entrances to each end of the pergola—a resting place of considerable charm, cool and inviting. Today it is presided over by a delightful little plaster copy of one of the medallions from the loggia to the hospital at Florence for the waifs and strays of a careless world—a bambino by Andrea Della Robia. Here with outstretched arms the little rogue seems to be attracted by the brightness of the flowers, the lacelike tendrils and foliage of the vines and the long, deep shadows of the lordly poplars standing beyond in noble array. And perhaps it is also listening to their quaint melody, the soothing rustle of the leaves—one of Dame Nature's rare lullabies—as the great trees do obeisance to every passing breeze.

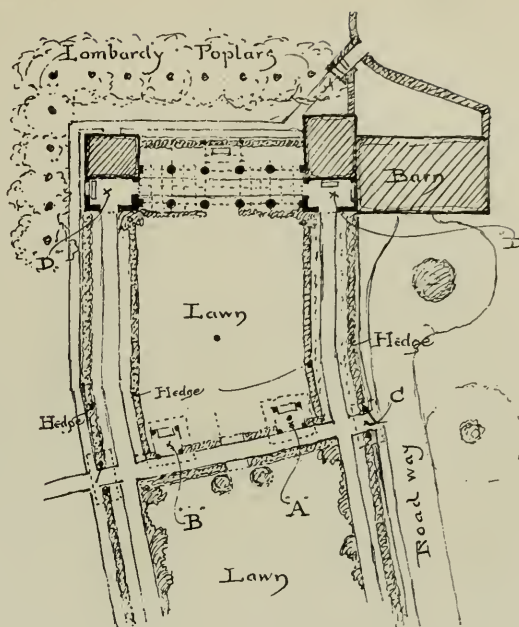
Two views of a garden at Rosemont, Pennsylvania, show the poplar in association with gables and dormers of varying sizes and outline—a particularly acceptable position for an erect and yet lightly limbed tree. The ridge of the house is long, requiring to be broken up in some such manner.

Take again the view of Fair Acres, of the same State. The naive pencil drawings of Mr. Benjamin E. Müller show the value of the poplar as a tenant of the garden and of the stable yard. It is here seen with a seriously designed, copper-domed arbor of the rose garden, with a corner of one of the farm buildings. It is a democrat, indeed, big and yet graceful in spite of its inches.

## *The Lombardy Poplar as a Decoration*

Perhaps one would scarcely expect to find our friend used for the more serious and "grand" academic alleys of the Renaissance with their marvelous sanctuary of Gothic somberness and lofty ambitions, associated with broad marble staircases, pierced balustrades and cloister-like walls, apt to be just a little depressing at times, but there will always be something about it which wins with the quality of gentleness. The poplar is good to live with, it is clean and free from insect life. Flowers and grass not only survive but flourish in a mosaic at its feet.

Certainly Mr. Wilson Eyre has shown us how inseparable the study of the house is from that of the ground, and the urgent need of the right understanding of the nature and position of trees. He has shown this in a manner which is both lucid and suggestive, as well as illuminating. He has shown the poplar to be one of the most delightful as well as human of Nature's accents which are readily available, and that he has done this at a time when his professional brethren are overloading our houses with detail out of all sympathy with our lives is no mean tribute to his ability. He has called attention to things more worthy than moldings and fussy enrichments, and, incidentally, has



PLAN OF "THE GARTH," STRAFFORD, PA.

saved our pockets. This surely is of no little importance to the citizens of the State from whence he hails!



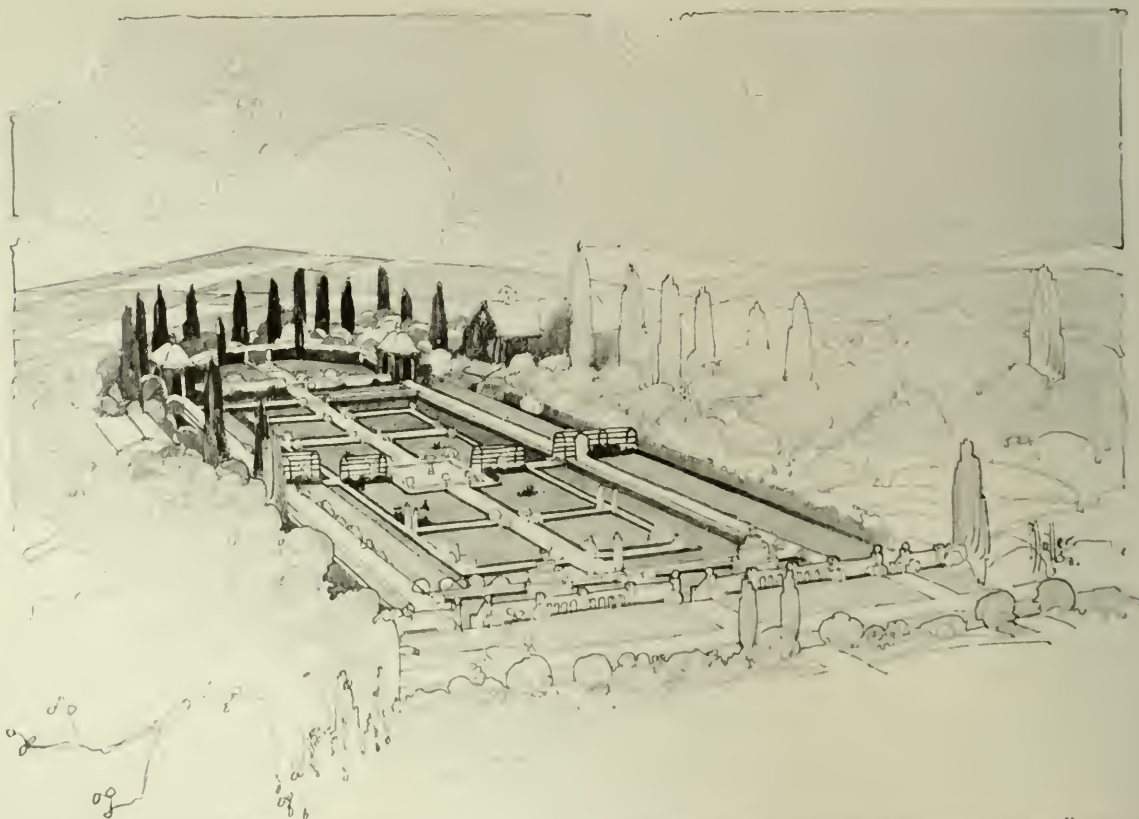
"THE GARTH," STRAFFORD, PA.





HOUSE AT "FAIR ACRES," JENKINTOWN

FROM A PENCIL SKETCH BY BENJAMIN E. MÜLLER



"FAIR ACRES," BLOCK PLAN OF GARDEN

FROM A PENCIL SKETCH BY BENJAMIN E. MÜLLER





"FAIR ACRES," JENKINTOWN  
VIEW OF ARBOR FROM THE Paddock  
FROM A PENCIL SKETCH BY BENJAMIN E. MÜLLER





"THE GARTH," STRAFFORD  
THE POPLARS AND THE BIRD HOUSE  
FROM A PENCIL SKETCH BY BENJAMIN E. MÜLLER

## *A Cheerful Note in Church Decoration*



THE ORGAN CORNER OF THE AUDITORIUM

W. F. PARIS, ARCHITECT

**A**CHEERFUL NOTE IN CHURCH DECORATION. THE FIRST PRESBYTERIAN CHURCH, OF WATERTOWN, N. Y.

MR. PATER, in one of his most instructive and interesting essays, has shown that the classical element in art is "the quality of order in beauty." This truism has been accepted wherever any pretence at higher criticism is made, and is as orthodox as that sculpture is not improved by painting.

As always happens, however, when a set rule is laid, practice begets abuse, and the result is reproduction of fixed and accepted types and standards and the abandonment of all individual effort from fear that departure from the recognized formula may result in artistic error.

Broadly stated, the principle that perfection may not be improved is a sound one. The centuries have failed, for instance, to devise improvements on the Doric, Ionic or Corinthian column. They remain perfect. It does not follow, however, that they must be copied, recopied and perpetuated *ad nauseam* in every edifice or structure calling for a colonnade or entablature. Because

perfection in Gothic architecture was achieved is no reason why there should have been no Renaissance. Even the most rabid classicist would hardly contend that "harmony" required that all theatres belong to the Romanesque order, all dwellings to the Grecian Doric and all churches to the Gothic.

In so far as the churches are concerned, however, there has been so little originality displayed that the criticism may be freely made that they are all alike. There is a certain expectedness about not only the exterior, but about the interior as well, which robs nearly every such ecclesiastical edifice of individuality or significance. The blind practice of manufacturing certain theatrical effects, of creating a stiff and sadly artificial atmosphere of religiosity, prevails to so great an extent that whenever this patented method is departed from it creates at once an artistic sensation.

The latest example of a departure from this rigid and conventional formula is that offered by the First Presbyterian Church, of Watertown, N. Y., which William Francklyn Paris has just redecorated, "without copying anybody."

Mr. Paris has already achieved an enviable



## A Cheerful Note in Church Decoration



THE ROMANESQUE DECORATION  
OF WINDOW AND OGIVE

W. F. PARIS,  
ARCHITECT

reputation as an artist of taste and personality, but his work in the auditorium of the Watertown church in question stamps him both as a "progressive" and an "insurgent" in art matters.

To begin with, it might not be amiss to point out that the church is an old one, built out of the same mold which has served to fashion hundreds of similar edifices throughout New England, and that the only liberties which the artist could take were liberties of color and of false perspective and outline. There has been no new carpentering or masonry work, no rearrangement of height or breadth, no alteration in fenestration or basic architectural arrangement.

The problem presented was not to build a church edifice in which the architect would be

bound by no other restriction than that offered by a rectangular hole in the ground, but to reconstruct a church auditorium without changing any of the fixed dimensions of nave, aisle, choir loft, gallery or wall openings, and to preserve intact every detail of groining, every molding or rib of the intersecting arches and every strut, voussoir and corbel designed and built by the original architect. It is high literary art, indeed, which instinctively and perfectly adapts the means of language—of word, sound, pause and cadence—to the end of absolute expression. The same quality of effort was here needed. The artistic editing of another's composition is no easy task, and whoever successfully performs it deserves high praise.

In the rearrangement of the architectural details already existing, the enhancing of the values, the circumventing of the defects, Mr. Paris has accomplished a *tour de force* which few would have had the temerity to attempt.

The church auditorium is a well-proportioned structure some hundred feet in length by sixty wide, with an arched vaulting rising to a height of 40 feet at its apex. There are four double windows on each side of the nave (about 20 feet in height) and a groined vaulting springing from corbels between the bays. The old seating and pulpit arrangement has been retained.

It is, or was, the typical conventional, serviceable New England church, simple and unadorned, severe, stiff, rigid and inartistic. The alchemy by which this rude scaffolding has been transmuted into a thing of beauty is simply one of coloring and design. The artist evidently saturated himself with the emotion which it was intended to express and seized upon all the solid surfaces for vehicles of expression. The entire decorative scheme is molded by the central mood of cheerfulness. Whereas the almost inevitable practice has been to envelop the auditorium in semidarkness and obscure the windows with stained glass, the absolute reverse has been done in the Watertown church. The light of heaven is given free access to every corner of the auditorium and floods it with light from base to summit.

In the treatment of mural decorations the method employed is not far distant from that used in the marginal "illuminating" of the old psalters and missals of the middle ages. There is this difference, however, that whereas gold was used in profusion in the days of the embellishment of church rituals, in the Watertown church it is banished almost entirely, and where retained, as, for instance, on the surface of the organ pipes, is so

## *A Cheerful Note in Church Decoration*

softened and brocaded as to deceive the eyes. The wall surfaces surrounding the window openings have been thus felicitously illuminated with garlands of flowers in soft tints found in a monochromatic band of tender green and gray. The lily seems to have been chosen by the artist as the chief detail in this floral encadrement, and the effect is novel and artistic. The garlands are sheaves of blossoms and foliage bound at intervals with wide bands and are not unlike in composition to the floral chains which convention has hung around the Pagan altars of the Greek mythology.

The design is one which the average artist would have made into stained glass. Mr. Paris, by having his glass unobscured and by applying his stained glass to the wall, as it were, has created a sort of optical illusion which is gratifying to a degree. Each of his windows seems to gain four feet all around, the margin being made to appear part of the opening by the simple trick of making it follow exactly the contour of the window casing. Needless to say, the garlands, while all in the same genre and with the same decorative elements entering in their composition, are painted as units, with here and there some slight diversity to mark them apart from stencil work or wall-paper border. The work is extremely well done and, though unsigned, possesses high artistic value.

In the devising and treatment of the eight medallions and cartouches frescoed between the rib vaulting, the same pictorial quality is apparent. Mr. Paris satisfies the visual sense of the imagination as few decorative architects could have done.

There is nothing about a circle or rectangle that is particularly inspiring, although the circle, as pictured in the form of a snake swallowing its tail, has been held emblematic of infinity. The circles and rectangles in the vaulting of the Watertown church, however, have a subtle significance that baffles description. They are imposed by every artistic law of line and proportion, and, in addition, they radiate emotion. The subjects selected are not particularly religious. Neither awe nor mystery attaches to them. They are very human angels of the celestial choir, playing on lute and other fanciful instruments. There is such an old-master effect in these medallions, however, that they at once compel reverence. They are done somewhat in the manner of Fra Angelico, but are not copies.

The celestial choristers are painted against a background of dull Pompeian red, and this same color is used sparingly in the tracery of the corbel borders, where they contrast effectively with the predominant grays. The *tout ensemble* is a chromatic symphony which photography fails absolutely in interpreting. The magician who has wrought this marvel is one of the younger set of Beaux Arts followers. Although not yet forty he bears the distinction of having been elected honorary fellow of the Metropolitan Museum of Art, and of having served as art commissioner at the Paris Exposition of 1900. He is a member of the Architectural League, the Sculptors Society, various artistic associations and clubs, and one of the coming and becoming men of his profession.



GENERAL VIEW OF AUDITORIUM CEILING

W. F. PARIS, ARCHITECT



## *Exhibition of Pictorial Photography*

### EXHIBITION OF PICTORIAL PHOTOGRAPHY BY THE NEWARK MUSEUM ASSOCIATION BY WILLIAM D. MACCOLL

By the energy and enterprise, as well as the fine discrimination, which it has shown in the selection of materials for popular exhibition, the Museum Association of Newark, N. J., is rapidly coming to be regarded as one of the foremost

institutions of its kind throughout the country, and the exhibition of modern pictorial photography, which was hung under its auspices in the Newark Free Public Library, April 6-May 4, is only one of many outstanding examples of the kind which it has already given.

There are perhaps obvious (even though unacknowledged) reasons why pictorial photography should commend itself to an increasing number of serious and intelligent people every

day. Easier of technical achievement than some of the other arts, it is nevertheless proving its ability to provide an outlet for some of those more purely abstract esthetic ideals in man without which he is never content. In the art production of our time, moreover, it is a matter of common experience derived from our picture exhibitions that a perfectly mediocre invention of things is very generally tolerated for the sake, critically considered, simply and solely of a colored representation of them. And it is in contrast to this that a young art like pictorial photography, having none of those superficial advantages which mere color lends, and having to contend, moreover, with the very special difficulties of invention which the medium itself prescribes, has evolved for itself a discipline in the study of the principles of composition and design which it is only natural should bear fruit. The very limitations of photography are today of chiefest service to it and are furnishing it with motives corrective of the opinion that *any* transcript of nature, however lifelike or literal, necessarily contributes aught to our knowledge or enjoyment of it as it already exists in the universe about us. In curious



OVER THE HOUSE TOPS, MEISSEN

BY KARL STRUSS



## Exhibition of Pictorial Photography

contradistinction, furthermore, to the scientific exactness of the technique of photography is the important part which the happy accidents of lighting or of printing also contribute, and the discoveries which come to it in this way (in the hands of a photographer gifted enough to recognize and use them) may be said to lend an imagination to the lens not unlike the happy inventions of the brain or of the hand.

In the Newark exhibition some two-score photographers were represented. Some of these, as the official catalogue pointed out, were of international reputation, while others showed their work here for the first time. In the first category would be included such photographers as Clarence H. White, Gertrude Käsebier, A. L. Coburn, Baron De Meyer, George Seeley, P. L. Anderson, the late D. O. Hill, R.S.A., "the father of artistic photography," and the late H. P. Robinson, another pioneer. Of the whole 200 prints not one could be called indifferent in handling or technique and only a very small number was even commonplace in conception.

The outstanding print of the whole exhibition, as it would doubtless be the outstanding print in any photographic exhibition whatsoever, was Mr. White's well-known *Morning*. This picture contains all the elements necessary to an entirely beautiful composition. To a balance of design of quite unusual space and volume is united an extraordinary refinement of beautifully conceived and subordinated details, whereby we become sensible of an energy of conception residing not only within but, also, outside of the actual objects represented. The language which such a picture speaks is at once chaste and yet passionate, serene and yet overflowing with life.

On a comparison of this picture with the large landscape by the Austrian, Heinrich Kuehn (105 A), which hung close by, we find an instance exactly of those qualities which distinguish the literal and the descriptive from the imaginative and symbolic in art. We say of Kuehn's landscape: "What a natural and pretty meadow!" and begin to paint into it in our imagination the red poppies and golden buttercups which all belong to it in the story. But all this, however ingenious and refreshing it may be, is but the alphabet of art and cannot by itself make for those abstract qualities which we find only when all the parts of a picture are already related to some ideal imaginative purpose. It was interesting, moreover, to contrast the quietness and transparency of Mr. White's *Morning*, with the plastic



STILL LIFE

BY BARON DE MEYER

beauty and energy of the print called *Evening* which we here reproduce.

To turn to David Octavius Hill is to find again the same qualities in a more circumscribed setting. There is a certain obvious lack of freedom of movement in Hill's pictures which is due to the old-fashioned methods he was bound to employ. And yet how simply and inevitably composed! His *New Haven Fisheries* is like the germ plasm of all future genre or landscape photography, in the sense in which Constable already portends Barbizon or Whistler. His little children in *The Minnow Pool*, with their old-fashioned frocks and ringlets, are as quiet as lizards in the sun and make us think of them not as belonging to a particular period known as the Early Victorian, but as types of all children and capable of belonging to any age. The same is true of all his portraits *despite* their costume, and it is due to the character which he extracts from things and the static basis for their harmonious arrangement in which he places them.

The work of the younger photographers—Karl Struss, Eleanor Pitman, F. E. Griffith, Amy Whittemore, E. R. Dickson and others—if lacking somewhat in that freedom of invention which

## Exhibition of Pictorial Photography



EVENING

BY CLARENCE H. WHITE

belongs to the highest art, was remarkable at all events for the simplicity and beauty with which every subject had been chosen and rendered. In *A Summer Afternoon* and *Sand Dunes* Caroline Geiger showed somewhat more spontaneity.

But if these younger photographers have not yet experimented as freely as they will eventually with their art, at least they show that they have laid the foundation of that careful and conscientious study of its methods and principles without which art can never raise itself.

The work of C. L. Coburn, G. Seeley, Baron De Meyer and Gertrude Käsebier is too well known to call for comment here. In the picture of a picnic party which she calls *Serbonne*, Mrs. Käsebier has achieved one of those semi-accidental triumphs

of photography which if they were more common would long ago have removed it from the necessity of being defended as an art.

Paul Lewis Anderson, whose work also is well known, showed two beautiful, because simple and straightforward, photographs in *The Path: Sunlit Snow* and *Two Trees: Snow*. But he is apt to be a warning to himself and to others when he attempts the melodramatic in the style of Mr. Ed. Steichen in a picture like the *Venus de Milo*. Although a striking picture at first glance, the *Venus de Milo* reveals a fictitious and not a fundamental value as soon as we examine into it. The emphasis, that is to say, does not properly belong to the objects in themselves nor to their relationship here, but has been dramatically strained for a purpose not significant enough in itself to justify it.

The artist, indeed, may have to experiment with such problems, or simpler ones of the same kind, for the sake of whatever technical exercises they afford, but he does not have to place them on

record solely for the sake of their technicalities.

MR. ASAHEL CURTIS, who has produced many fine photographs of the mountains in the Pacific Northwest, has reduced mountain photography to a science.

He divides it into two distinct classes: (1) Photographing distant mountains from the lowlands, and (2) photographing mountains at close hand, literally among the peaks.

The first requires long-focus lenses, orthochromatic plates, ray filters and all the paraphernalia necessary to overcome the blue rays and the atmospheric haze.

The second requires first of all a love for the mountains and the strength and will necessary to take one into the wilderness.





SERBONNE  
BY GERTRUDE KÄSEBIER



## *A Duluth, Minnesota, Residence*

### MINNESOTA COUNTRY HOUSE

**A** IN DULUTH, Minnesota, placed in an ample setting of formal garden and grounds overlooking Lake Superior, there has recently been built a large country house which is of no small interest as a presentation of an unusually careful study of Elizabethan period work.

The vestibule and stair hall are conscientiously worked out in the style variously termed "Elizabethan" or "Tudor," and the details are unusually well studied, with woodwork carried out in fumed oak, and with a simple ceiling of ornamental plaster. Throughout the hall excellent general proportions have been obtained, and a structural as well as an historically accurate handling is to be observed in that most difficult of all problems of detail—the ramps and newels of the great stair hall. The furniture is reproduced from models of the period, and the Oriental rugs were selected with a view of color conformity with the dull hue of the oak walls.

In the breakfast room, or sun room, however, the treatment is an entire departure from any specific "period" work, and illustrates an unusually interesting conception of conservative "craft" style, with all the originality and beauty but none of the ultra-bizarre element of much foreign work of this sort. The tile wall, of Rookwood faience, in two



*William A. French & Co.  
Decorators and Furnishers  
Minneapolis, Minn.*

THE HALL

or three shades of green, is carried to the height of the transom bar over the door. Above this line there is a wood frieze treatment of chestnut cleverly incorporated by means of brackets with the beamed ceiling in such a manner as to tie the component parts of the room together in a peculiarly logical and consistent way, which is at once restful to the eye and satisfying to the mind. This incor-

poration in treatment of tile and wood is further effected by a green acid stain. The walls have been furred out below the windows to form wide sills, and accommodate radiators as well, while the green tiles of the wall carry the eye to the green tiles of the floor. Throughout, where applied decoration has been used, it is based on a motive of oak leaves and acorns, which appear in the glass of the windows and transoms, in the tile niche, and carved in the specially designed table and chairs.

Nor have the architects spared less study or expressed less originality and conscientious detail in the many other rooms of this attractive house.



*William A. French & Co., Decorators and Furnishers  
Minneapolis, Minn.*

THE STAIRWAY



*William A. French & Co., Decorators and Furnishers, Minneapolis, Minn.*

**BREAKFAST ROOM**





William A. French & Co., Decorators and Furnishers, Minneapolis, Minn.

ELIZABETHAN HALL

# THE STUDIO

## THE PAINTINGS OF WILLIAM NICHOLSON.

THE artist who makes up his mind to break away from the customary conventions of his time and to choose his own way in the practice of his profession must be a man with more than ordinary force of character. He must lack neither courage nor the capacity for dogged perseverance; he must be able to withstand rebuffs, and to remain unmoved by misunderstanding or misrepresentation of his aims; he must have the power to continue, uninfluenced by opposition, in the direction he has marked out for himself, and to refuse to make concessions to professional clamour or popular demand. He must, in a word, be a rather rare type of individual with special strength of conviction and a definite ability to fix his mind upon what he conceives to be the right course for him to follow.

For the modern artist is not willingly allowed to be independent either by his professional brethren or by the public to whom necessarily his appeal has to be made. The art world is divided to-day into schools, each of which has its own small group of exponents and its own particular following, and the man who does not attach himself to any one of these schools runs the risk of being treated as a sort of outcast whom no one will accept and for whom there is not a good word to be said. Every school is suspicious of him because his independence implies, as they assume, a certain contempt for the authority they claim, and every faction of the public is opposed to him because his work has not the tricks of expression and the mannerisms of handling which they have been taught to regard as essentials in artistic performance.

But there is just the chance that if he combines

with dogged perseverance in the assertion of his own beliefs a real command over the mechanism of his art he may compel the art world to accept him as a person mistaken, perhaps, but still of such dominant ability that he cannot conveniently be ignored. Force of character, backed up by technical skill of a high order, will gain for an artist a position in which he will receive at least a measure of consideration, a position for which he will have to fight hard, but one in which, when he has once arrived, he will be quite reasonably secure; the technical skill, however, is a necessity; because without it he will not be able to convince people that the ideas he wishes to convey have any definite claim to attention.

The strong man, the fighter who will make no compromises and whose sense of his own importance is properly developed, can impose himself on the art world and beat down opposition. He can secure acceptance and make his influence felt, but he can only do this by proving beyond all dispute that he is armed at all points and that there are no weak places in his equipment. In his progress he will go through several stages: at first he will be despised because he has not come out of any of the recognised pigeon-holes in which modern art is



"CUPIDS FIGHTING FOR A ROSE"  
(By special permission)

BY WILLIAM NICHOLSON



## William Nicholson

classified and tabulated ; next he will be abused as a kind of discordant interruption in a general harmony of disagreement ; then he will be tolerated as an inconvenient exception but one which must be recognised because it cannot be got rid of : and at last he will be put on a duly decorated pedestal with his own group of worshippers all ready to swear that there is no one else like him and that he is the one shining light in the art of his times.

Not many men, however, arrive at the pedestal stage. There are too many disabilities to overcome, too many pitfalls in the form of temptations to take the line of least resistance and to accept an easy popularity by some surrender of independence, for any but the most confident and convinced worker to win through to the end along the path on which he set out. Such a number of artists have begun with enthusiasm to carve out a career through the thickets of popular misunderstanding and bad taste, only to turn back half-way to trot along the nice, smooth, level road which ends in the city of lost ambitions ; such a number have left in the thickets the bones of their reputations and have been blotted out of memory by the overgrowth which in so short a time has hidden all the evidences of their labour ; only here and there is the track cut straight through all the tangle to the clear ground beyond where the great ones dwell—where the pedestals stand in a serene open space and the air is perfumed with the smoke of incense.

It would, probably, be not quite fair to suggest that Mr. William Nicholson has already arrived at this elysium where the few great masters sit in dignified seclusion. Admission to an elysium suggests the end of striving and the attainment of a position in which the man who has fought well can rest upon his laurels and watch placidly his worshippers bowing down before him. But Mr. Nicholson is a young man, and he has certainly not done all

that he intends and is fit to do. Much as he has already accomplished—and his record is indisputably distinguished—there are possibilities in him which suggest that the place he occupies to-day is only an intermediate one and that he is still a long way from the quiet spot where he will eventually settle down to contemplate with satisfaction his past labours.

As it happens, Mr. Nicholson has all the qualifications which are required by the man who decides to disregard the prevalent tendencies of the art of the age in which he lives and to strike a new note in matters of practice. He is, to begin with, genuinely original, a frankly individual thinker who does not derive his opinions from other people but forms them for himself in accordance with the promptings of his temperament. He does not accept any of the fashionable conventions which satisfy the men who do not take a properly personal view of their responsibilities ; but equally he does not set out to deliberately outrage even the conventions which he would be the least



"FIRST COMMUNION DAY"

BY WILLIAM NICHOLSON

(By special permission)



*(By special permission)*

"LA PLACE DU PETIT ENFER"  
BY WILLIAM NICHOLSON

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## William Nicholson

inclined to tolerate. His art is neither in accordance with slavish precedent nor has it any air of making purposely a protest against things of which he disapproves.

What it has most of all is an atmosphere of scholarly sincerity, the atmosphere that comes from sane and intelligent study of tradition by a man who is quite prepared to adopt from his predecessors all that is likely to help him in working out logically the ideas that he has in his mind. It is thoroughly modern in the sense that it belongs to the period in which it has been produced and does not pretend to take no interest in the great legacy of art which we moderns have inherited from the past. It has no primitive affectations, no wilfully artificial reversions to a condition of sham æsthetic innocence, and no professions of being anything else but the expression of the feelings of an artist who is inspired by the sentiment of his surroundings. But while it bears the stamp of learning and of studious investigation, and while it is controlled by disciplined taste, it shows quite plainly what instinctive preferences and what temperamental inclinations govern his production in all its phases. Learning has not made him a pedant and study has not in any way decreased his receptivity or his responsiveness to the right kind of impressions.

With this soundness of mental qualification Mr. Nicholson has also the courage to choose the technical methods which are agreeable to him personally, rather than to conform to any of the systems which happen to be in vogue. He paints in a way that is peculiar to himself, and uses his materials in the manner that seems to fit best with the atmosphere and character of his work; and having consciously or unconsciously adopted this manner because he finds it expressive, he shows no disposition to dally with other processes of production. It is sufficient for him to do what he wants to do in the way that he thinks best. Whether that way will please other artists or will suit the

fancy of the public is a point which does not occur to him as at all worth considering; he is working as his taste and experience incline him to work and as his reason dictates, and that is, in his view, all that ought to be expected of him.

Certainly, judging by results, he is amply justified in the position he has taken up. His pictures are extraordinarily convincing in their character and quality, and they have a clear significance which makes them supremely interesting to all students of modern art developments. This significance comes partly from the originality of his outlook but partly as well from the certainty with which he attacks and overcomes serious problems of practice. In his outlook he is essentially a realist who sees things as they are and does not seek to soften away by any false or sentimental idealisation the facts that seem to be worth artistic treatment; but his realism is so guided by his æsthetic understanding and his infallible sense of style that the actuality of his pictures is never brutal and assuredly never commonplace. Even in the slightest of his motives there is never a trace of superficiality and never a hint that it has not commended itself to him by the possession of some important pictorial possibilities.



"THE LANDLORD"

BY WILLIAM NICHOLSON

(By permission of The Stafford Gallery)

## William Nicholson

In his methods of execution he is consistently brilliant, and yet there is not one of his pictures which can be reproached as displaying mere technical cleverness for its own sake. He is a wonderful draughtsman, sensitive and yet robust, fluent and yet accurate, and he can be by turns almost academically precise and sketchily suggestive without losing any of the charm of statement which gives such a singular attractiveness to his canvases. A very good illustration of his intelligence in draughtsmanship is afforded in his picture *Carlina*, which is not only admirable in its harmonious arrangement of line but also delightful in its feeling for beauties of modelling and subtle elegance of contour. The long, lithe lines of the figure are exquisitely treated with full appreciation of the character of the model but without any hint on the one hand of matter-of-fact realism or on the other of over-idealisation.

These same fine qualities of draughtsmanship

distinguish equally his character studies—such paintings as *Nancy with the Mug*, and *Nancy in the Feather Hat*—which might so easily be made merely caricatures by a little less attention to technical refinements; and even a study so essentially devoted to the presentation of uncompromising fact as *The Landlord* is given a curious dignity by its sureness of drawing and large simplicity of design. These qualities indeed are never wanting in his art; they are as evident in *The Landlord* or the two *Nancy* pictures as they are in the simple, restrained, and serious portrait *The Little Baron*, and they are as definitely effective in his paintings of inanimate nature as they are in his studies of the human subject.

To these paintings of inanimate nature a very important place must be assigned in the record of Mr. Nicholson's achievement. Busy as he is with portraiture, and fond as he is of studying types of humanity, he finds time to paint an ever-increasing

number of still-life pictures which are worthy to rank with the performances of the greatest masters in this branch of art. *The Tulips and Bowl*, and the *Cupids fighting for a Rose*, which are reproduced, are characteristic examples of his manner of handling such motives, and they show how he retains his largeness of style and his splendid directness of method even when he is dealing with material which is apt to tempt the painter into tricks of imitation and trivialities of expression. His landscapes and open-air studies—the *First Communion Day* worthily illustrates this side of his practice—are just as seriously thought out and brought just as logically within the scope of his æsthetic conviction. Indeed, it can be said that no matter what may be the subject upon which he is engaged he never relaxes his grasp of the great principles by which his art is directed; nothing is allowed to count as unimportant; the fact that he has chosen a subject seems to him sufficient to



"FRANCIS AND CHRISTOPHER BACON"  
(By special permission)

BY WILLIAM NICHOLSON



## William Nicholson

justify his treating it with all the sincerity and all the concentration of mind that he can bring to bear upon it.

Of his gifts as a colourist it would be difficult to speak too highly, for he has in this direction faculties that are quite unusual. It is not so much that he is a colourist in the popular application of the term—that is, a lover of gorgeous chromatic effects and a man who revels in sumptuous arrangements—as that he appreciates exquisitely how colour should be combined and how its values should be related in even the most reticent and subdued harmonies. The spacing of the colour areas on his canvas, the adjustment of light tones to dark, the balance of one tint with another, are all matters for the most careful consideration in his pictures, and the science of colour distribution is one which he admirably understands.

If it were possible to sum up the distinctive qualities of Mr. Nicholson's art in a single phrase, it would probably be nearest the mark to describe him as a decorator who had never allowed himself to become a slave to convention. His feeling for design and his instinct for style give a decorative character to all his paintings, and his management of colour helps to make this character more definite, but it shows, perhaps, most of all in his love of simplification. In his pictures he eliminates everything that is not essential to explain his intention—all unimportant details, all useless accessories, all the small matters which do not serve some plain purpose in his scheme of composition—and he reduces the complexities of nature to a kind of monumental simplicity which is the more impressive because it recognises as significant only the really vital elements of the subject. But he has the art of making his work simple in effect without taking away any part of its legitimate interest and without diminishing its power of

appeal, and this proves, perhaps, best of all how completely he has mastered the principles which underlie all great achievement. The man who has learned what are the elemental things in art has advanced very far in the practice of his profession.

A. L. BALDRY.

[Acknowledgments are due to Messrs. W. Marchant and Co. of the Goupil Gallery, 5 Regent Street, and the proprietors of the Stafford Gallery for giving facilities for the reproduction of Mr. Nicholson's pictures. Mr. Nicholson's colour-prints were the subject of an illustrated article by the late Mr. Gleeson White in an early number of this magazine (December 1897), and among other works of his which have already been reproduced in *THE STUDIO* are the *Portrait of James Pryde* (July 1901), *La Belle Chauffeuse* (March 1905), *Portrait of Mrs Curle* and *The Jewelled Bandalore* (March 1906), *The Morris* (July 1909), and *Whiteways, Rottingdean* (August 1910).—THE EDITOR.]



"MASTER ANTHONY BACON"  
(By special permission)

BY WILLIAM NICHOLSON



*(By special permission)*

"THE LITTLE BARON"  
BY WILLIAM NICHOLSON



## The Royal Academy Exhibition, 1911



"TULIPS AND BOWL"

BY WILLIAM NICHOLSON

(By special permission.—See preceding article)

### THE ROYAL ACADEMY EXHIBITION, 1911.

WE seem to be approaching the time when such a thing as a really bad painter will be absolutely unknown. The multiplication of art schools and the systematising of methods of pictorial practice have so raised the standard of technical accomplishment that painting nowadays is a very different matter from what it was a few years ago. Executive cleverness has become quite common, the skilful management of materials is the rule rather than the exception, and the ingenious application of devices of craftsmanship, which was once the mark of the specially gifted artist, is now a sort of trick that every student learns. The ability to paint is no longer the hard-won possession of the few, it is an inevitable acquisition from which hardly any one is able to escape.

This, at all events, is the suggestion conveyed by the present exhibition of the Royal Academy. The collection of pictures there is really wonderful in its revelation of the mechanical capacity possessed by the rank and file of our present-day artists: it is so level, so precise in its maintenance of a certain standard of proficiency, that the presence of one downright bad canvas—though that, it must be admitted, is not by a British artist—comes almost as a relief. Good drawing, clever brushwork,

imitative skill of the most complete kind are all offered in full measure, and if these were all the qualities necessary to give perfection to an exhibition the millennium might be regarded as already with us—despite the one bad picture.

But, unfortunately, something more than mechanical perfection is required to make a show either important or interesting. A picture can be very well painted and yet be a deadly dull thing, and an exhibition can be full of well-painted pictures and yet bore the visitor unutterably. If in a gathering of works of art there is an absence of ideas, a want of intelligent understanding of the real purpose of artistic effort, that gathering will be futile and

unsatisfactory even if it abounds with examples of clever workmanship. It will cause regret rather than pleasure, regret that so much excellent training and so much practical skill should have been wasted and that such a vast amount of conscientious labour should have been expended to no worthy purpose.

This suggestion also comes from the Academy exhibition. It does abound with examples of practical skill, and it does induce a feeling of regret that this skill should have been employed so unprofitably and with so little sense of artistic responsibility. The show, in fact, is wearying because almost every one who has contributed to it has taken the greatest possible pains to be entirely ineffective. The fashion of the moment dictates avoidance of subject as the duty of every artist; the literary picture, that is the picture which includes some idea beyond the merely capable laying on of paint, is anathematised as evidence of a falling away from the right faith, and therefore search for subject is forbidden to the painter who is on the lookout for pictorial material. But as he must have some sort of motive for his pictures, some sort of foundation for his brush gymnastics, he is told to choose something from his immediate surroundings—the more obvious it is the more suitable it is considered to be—and to paint it exactly as he sees it. He must be audaciously common-



PORTRAIT OF LADY HINDLIP  
BY J. J. SHANNON, R.A.



## The Royal Academy Exhibition, 1911

place and brilliantly unintelligent if he wishes to be quite in the fashion.

When, however, such a fashion dominates the art community, we cannot expect exhibitions to have any particularly attractive features, and we cannot expect the Academy, which, after all, can only reflect the general tendencies of the art of the country, to provide an exhilarating display. The present show is dull simply because artists, having abandoned all idea of selection, have themselves become dull. The members of the Academy are not to blame, for they have been quite reasonably catholic in their choice of pictures to hang in the galleries and have offered house-room to representatives of almost all the schools of painting which are active at the present time. But as all these schools suffer more or less from the same complaint, and as all of them, no matter how much they differ on points of technical procedure, agree in discouraging imagination, the catholicity of the Academy does not help matters very much.

What really does help to give the exhibition some few flashes of interest is the appearance in it of pictures by a few men who have the courage to think for themselves and to avoid subservience to either the dictates of fashion or the dogmas of schools. The independence of these men is to be welcomed, because it contrasts agreeably with the kind of follow-my-leader habit into which the majority of our painters have fallen and because it provides us with occasional applications of technical capacity to acceptable artistic purposes. There are at Burlington House some canvases which are not merely well painted but expressive also of a definite idea: they are not as numerous as they ought to be, but that there should be any at all is a matter for which we ought to feel devoutly grateful when we consider what are the prevailing conditions in the art world.

These exceptional works are fortunately not confined to one class of practice: there are figure subjects, landscapes, and portraits which can be reckoned as having a desirable amount of distinction and as giving proof that the artists responsible for them did think seriously of technique as a means to an end rather than as the only thing with which they need concern themselves. They are worth particularising because, at least, they save the show from absolute monotony, and because they excite some hopes that artists may be inspired by them to recognise that the art of painting is not quite the same as the art of laying on paint.

Amongst the figure paintings which bear the stamp of a clear personal intention those of Mr.

Waterhouse and Mr. Charles Sims are specially prominent. Mr. Waterhouse's three contributions are delightful in their qualities of romantic sentiment and in their charm of colour, and one of them particularly, the *Fatima*, has a greater intensity of feeling than is usually found in his work. Mr. Sims is, perhaps, a little less convincing than usual this year, but his pictures are still amazing in their exuberance of fancy and in their wonderful originality of manner. Mr. Frank Craig, too, in his *Goblin Market*, shows inventive capacities of a very attractive kind: Mr. F. G. Swaish's *Dutton* embodies a really poetic idea which he has realised with considerable success, though he has gone farther in the direction of realism than was necessary with such a motive: and Mr. Sargent, in his large decorative painting *Armageddon*, has exercised his intelligence and his imaginative powers with remarkable results—and without conceding anything to the conventions by which this type of design is usually limited.

In figure painting of another type notable successes are made by Mr. Richard Jack with his admirably painted interior with figures, *The Rehearsal*, Mr. Tom Mostyn with *The Critic*, a domestic subject treated with pleasant freshness of manner, Mr. Melton Fisher with an *Interior* that is finely studied and strongly interpreted, and Mr. L. Campbell Taylor with a picture, *In the Studio*, which represents most characteristically his quiet and reserved art. Then there are such sound achievements as *The Maiden* by Mr. Clausen, the *Problem in White* by Mr. C. M. Q. Orchardson, *A City Banquet* by Mr. Fred Roe, Mr. Tuke's *Gleaming Waters*, Mr. Edgar Bundy's *Charles II. presenting Barbara Palmer to the Queen, Catherine of Braganza*, and *The Old Pier Steps* by Mr. Stanhope Forbes, all of which do full credit to artists who have soundly established reputations: and among the other things which are of memorable interest must be included Mr. Stott's *Hagar and Ishmael*, Mr. Harry Becker's *Dutch Peasant Women*, the Hon. John Collier's  *Eve*, Mr. J. Young Hunter's *Vanity Fair*, Mr. J. Walter West's *A Golden Dream*, Mr. Lavery's *The Grey Drawing-Room*, Mr. Byam Shaw's *The Woman, the Man, and the Serpent*, and the *Living-Room Picture*, a decoratively painted and very charmingly designed group of dancing figures by Mr. V. Havers.

In landscapes and other open-air subjects of the better type, the exhibition is reasonably strong: there is, indeed, a larger proportion of good things in this section than in any other. Mr. Albert Goodwin's delightfully personal methods make quite



THE RIGHT HON. AND MOST REV.  
RANDALL THOMAS DAVIDSON, D.D.,  
ARCHBISHOP OF CANTERBURY. BY  
JOHN SINGER SARGENT, R.A.



## The Royal Academy Exhibition, 1911

convincing his subtle painting of *The Taj Mahal, Agra*, and Sir Ernest Waterlow's delicate feeling for colour and qualities of atmosphere give a particular attractiveness to his study of expansive distance, *A Western Valley*. Mr. David Murray's picture of a rough sea under a lowering sky is markedly able, and his small *Maggiore; Silver Grey* can be heartily praised for its beauty of colour; Mr. Hughes Stanton's *Fort St. André, Villeneuve-les-Avignon*, and even more his *Moonrise, Pas-de-Calais*, are entirely acceptable as judicious transcriptions of nature; Sir Alfred East's *Rivington Water, A Lancashire Valley*, and the excellent note of sumptuous colour, *A Spanish Landscape*, have all his accustomed dignity of decorative effect and individuality of style; and *The Waterfall* by Mr. Sargent is one of his most vivid and dominating translations of accurately observed facts. Attention is also due to pictures of such definite importance as *The River's Toil* by Mr. J. L. Pickering, *Golden Grain* by Mr. Alfred Hartley, *Night: Tangier* by Mr. Lavery, *April* by Mr. Lamorna Birch, *The Heart of Somerset* by Mr. Alfred Parsons, *The Forest Road* by Mr. R. Vicat Cole, *Amsterdam* by Mr. Moffat Lindner, *In the Heart of the Alps* by Mr. Adrian Stokes, *A Thames-side Haven* by Mr. L. Burleigh Bruhl, *The Borrowdale Valley* by Mr. R. Gwelo Goodman, and *In the Silver Morning Sea* by Mr. S. Reid; and to the three remarkable tone and colour studies of London at night which have been contributed by Mr. Hacker.

Unstinted praise must be given to the magnificent picture, *The Drove*, a group of cattle in a landscape, by Mr. Arnesby Brown, and his *March Morning: Chelsea* is also a very welcome contribution. Mr. Clausen's *Propping the Rick* is an excellently handled pastoral subject; and Mr. H. H. La Thangue's *Italian Garden*, Mr. Briton Riviere's *A Forest Pool*, Mr. W. L. Wyllie's *New Zealand's Gift to the Old Country*, Mr. Sargent's *The Loggia*, Miss Kemp Welch's *The Riders*,

Mr. E. A. Hornel's *A Spring-time Rondelay*, Mr. W. Ayerst Ingram's *The Channel*, and *The Ford* by Mr. A. J. Munnings, can all be accounted as things of interest. *The Sonnet*, a large open-air subject by Mr. Harold Knight, has a vividness of illumination that is not unpleasing; but Mrs. Knight's working out of a similar problem of sunlight, *Daughters of the Sun*, is merely an ambitious failure; it is curiously wrong in colour and in management of tone relations, and in its straining after effect solidity and strength of construction have been lost and all beauty of composition has been sacrificed.

One of the most attractive portraits in the show is Mr. J. J. Shannon's *Lady Hindlip*, a picture charmingly designed and painted with delightful spontaneity and grace; but Mr. W. Llewellyn's *Viscountess Villiers*, Mr. Hacker's *Miss Sophie Kleinwort*, Mr. Fred Yates's *Mrs. Howard Fletcher*, Mr. Solomon J. Solomon's *The Countess of Harewood*, Mr. Frank Dicksee's *The Marchioness of Ailesbury*, Mr. Glazebrook's *Mrs. Dixon*, Mr. Harold Speed's *Mrs. George Alexander*, and *Helen, Daughter of Charles Chalmers, Esq.*, by Mr. Frank Bramley are also quite convincing representations



MRS. GUY RIDPATH (STATUETTE)

BY W. REYNOLDS-STEPHENS

## The Royal Academy Exhibition, 1911

of feminine sitters. The most vigorous and characteristic portrait of a man is Sir Hubert von Herkomer's *Admiral of the Fleet, the Lord Fisher of Kilverstone*; and the most fascinating in its serenity of style and beauty of technical method is Mr. Orpen's *Man in Black*. Mr. Cope's painting of *Sir E. J. Poynter, Bt., P.R.A.*, Mr. Oswald Birley's *Howard Vyse, Esq.*, and another portrait by Mr. Orpen, of *Claude E. S. Bishop, Esq.*, are worthy of note, and Mr. Sargent's portrait of the Archbishop of Canterbury, though it is, perhaps, not to be reckoned as quite one of his finest things, is nevertheless a work that commands attention. A very pleasant portrait study, *The Black Scarf*, by Mr. George Henry, is also of importance.

The sculpture-rooms at the Academy look worse than ever this year, partly because of their obvious unsuitability for the display of sculpture and partly because they contain fewer things of special merit than usual. Sir George Frampton's *Peter Pan* statue is a delightful piece of imaginative work, and the bronze group, *A Royal Game*, by Mr. Reynolds-Stephens—who is also represented by an exquisite statuette of *Mrs. Guv Ridbath*—is of singular

beauty; and the statues *Nereus and Galatea* by Mr. Pegram, *Nausicaa* by Mr. Basil Gotto, *His Majesty the King* by Mr. Hamo Thornycroft, and *Her Majesty the Queen* by Sir George Frampton are all features of the collection. Mr. Drury's admirable busts of the King and Queen and of King Edward—of whom there are also busts by Mr. Brock, Mr. Derwent Wood, and Mr. Bruce-Joy, as well as a statuette by the Countess Feodora Gleichen—can be very highly praised, and there are other contributions by Mr. Mackennal, Mr. Goscombe John, and Mr. Pomeroy, which have a full measure of distinction. Indeed, Mr. Mackennal's recumbent effigy of *The Late Gen. the Rt. Hon. Sir Redvers Buller, V.C., G.C.B.*, Mr. Goscombe John's finely handled bust of *The Late Earl of Derby, K.G.*, and Mr. Pomeroy's bronze statue of *Sir Francis Bacon* are very helpful in keeping up the standard of quality in the sculpture of the year. But in the rooms which are devoted at Burlington House to this important branch of artistic production it is very difficult to disentangle the good things or to study them properly when they are found.



"IN THE SILVER-MORNING SEA"

BY SAMUEL REID





"A WESTERN VALLEY." BY  
SIR E. A. WATERLOW, R.A.



"THE REHEARSAL"  
BY RICHARD JACK

(Photo, Paul Laith)





"THE DROVE." BY ARNESBY  
BROWN, A.R.A.



"MOONRISE, PAS-DE-CALAIS"  
BY H. HUGHES-STANTON





"A LANCASHIRE VALLEY"  
BY SIR ALFRED EAST, A.R.A.



"GENTLE LOVE, LOOSE NOT THY WOUNDING  
DART, THOU CANST NOT WOUND HER  
HEART." BY CHARLES SIMS, A.R.A.





PORTRAIT OF MISS SOPHIE KLEINWORT  
BY ARTHUR HACKER, R.A.



*"And cheerful Chaunticlere with his note shrill,  
Had warn'd once, that Phæbus' fiery carre  
In haste was climbing up the Easterne hill,  
Full envious that night so long his roome did fill."*  
"Faerie Queene."

"DAWN." BY FREDERICK  
GEORGE SWAISH





"GOBLIN MARKET." BY FRANK CRAIG

## *The Queen Victoria Memorial*

SIR THOMAS BROCK'S QUEEN VICTORIA MEMORIAL. BY MALCOLM C. SALAMAN.

At last we may congratulate ourselves that we have, in the centre of London town, a sculptural monument of supreme importance which British art may claim with pride. The Memorial to Queen Victoria, which, as far as it is completed, King George, in becoming state, unveiled last month, is a work which in its unity, dignity, and nobility of conception, its large simplicity and harmonious beauty of design, and its accordance with the great vital ideals of sculpture in the true structural expressiveness and the broad live modelling of natural form, is in every way worthy of its purpose as a national and imperial tribute. Moreover, it is noteworthy that, in its architectural as well as its sculptural features, and even to the designing and modelling of the beautiful bronze lamp-posts, with their naval

symbolism, that surround it, this is entirely the invention and work of one man. And surely it is the biggest thing yet accomplished by an English sculptor, not unworthy of comparison with the famous monumental works of Continental masters, while possessing a distinctively British character of its own. Certainly Thomas Brock, R.A., has, by the splendid result of his nine years' labour, fully justified the wise discrimination of the Memorial Executive Committee in entrusting to him alone the entire conception and execution of this monument, a work calling not only for high artistic qualities and virile craftsmanship, but for strength of character, tenacity of purpose, and unfailing energy and resource. Equally happy has proved the selection of Sir Aston Webb to provide a suitable setting for Brock's monument in the reconstruction and architectural adorning of the Mall, as part of the great Memorial scheme; for no two artists could have worked together to more harmonious result.



GENERAL VIEW OF THE MEMORIAL FROM THE SOUTH-EAST

DESIGNED BY SIR THOMAS BROCK, K.C.B., R.A.

(Copyright Photo, Herbert Koester)



## *The Queen Victoria Memorial*

No longer can it justly be said that sculpture is "the forlorn hope of modern art," as indeed it was officially described in the catalogue of the International Exhibition of 1862, when Gibson's tinted *Venus* was the talk of the town, when Alfred Stevens was unrepresented, and it was still undecided whether the Albert Memorial was to be an Egyptian obelisk with classical statues at its base, or else, as Gibson suggested, a Greek mausoleum, with the Prince's virtues allegorically represented in niches, or whether it should take the form in which, as the work of six leading contemporary sculptors, it lastingly reproaches mid-Victorian sculpture and the then ruling notions of artistic fitness. We have certainly travelled a long way since that period, and it is quite a lesson in artistic progress to visit the Albert Memorial and look at the lifeless sculpture, with its conventional modelling, of Macdowell, Theed, Bell, Philip, Armstead, and Brock's master, John Foley—certainly the most significant and the least conventional of them all—and then to go straight to the Victoria Memorial and realise the vitality and expressive beauty of Brock's own work. For happily, within the last two or three decades, our British sculptors have been strenuously freeing the practice of their art in this country from the reproach which so long and so deservedly rested upon it with depressing effect. And among those artists who have been producing sculpture in which a living beauty has been achieved, through the true sculptural interpretation of Nature, in expressive designs embodying vitality and sincerity of idea and feeling, none has worked more consistently, more whole-heartedly, or more successfully for the dignity and credit of British art than Thomas Brock. There may be—as he would be the first to suggest—some soaring to greater altitudes of idealism than he, some who strive more vigorously for realistic or emotional expression, some with livelier, daintier fancy and more delicate touch; but, for a great monumental work like the Victoria Memorial, the grand sculptural imagination is imperative, the power of conceiving in noble expressive lines, true proportions and large impressive masses, which shall not be falsified, when in position, by undue light or shade—and with simple directness of emotional significance and appeal. And it was because Brock was known to possess in so eminent a degree this power of treating his subject and material in the large expressive monumental style—as witness his superbly beautiful and touching memorial to Lord Leighton in St. Paul's—that he was chosen, without competition, among the many gifted sculptors

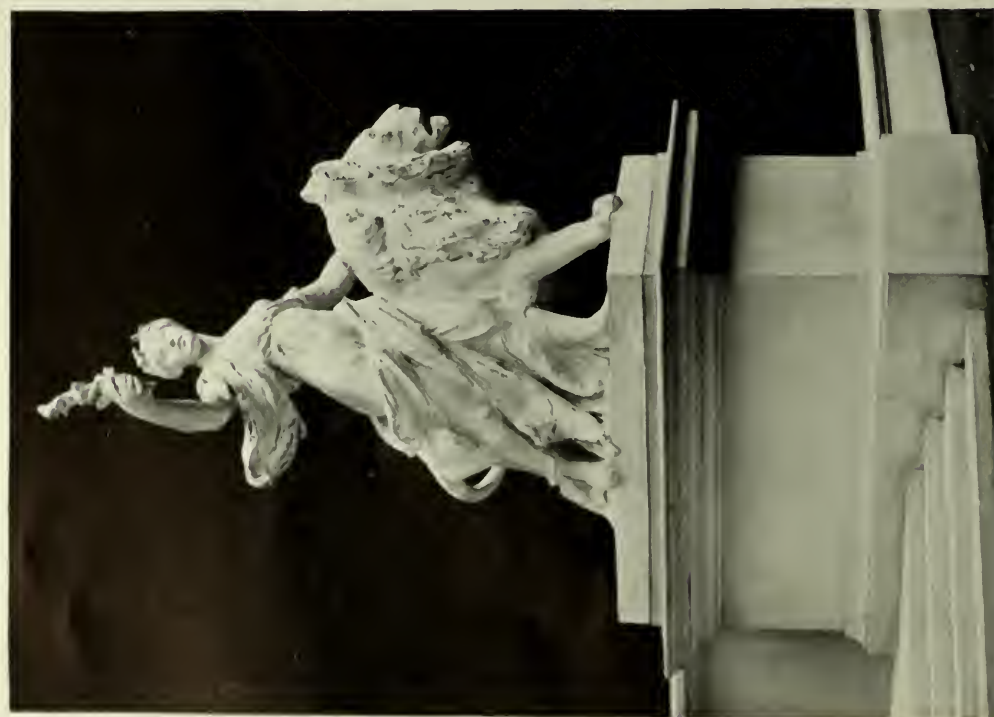
Britain now can boast, for this most important undertaking. When he first received the commission, the magnitude of which might well have seemed a little overwhelming to so modest a man, it was the wish of the Executive Committee that Brock, who has never visited Italy, should, before commencing his design, travel abroad for a year to make himself intimately acquainted with the monumental masterpieces of other countries. However, within three weeks of Lord Esher's first intimation to him of the Committee having selected him for the work, he had completed the clay sketch—an illustration of which is given on the opposite page—and submitted it for approval. It will be seen that only in some details does this original conception differ from the tenth-size model which was exhibited at the Royal Academy, as, again, only in the modification of small details did that differ from the actual work. When once the Committee saw Brock's design there was no further suggestion that he needed to go abroad in search of ideas. Wisely—and indeed, in its consistent wisdom, sympathy, and tact, this Committee might well serve as a model for all future committees of public monuments, so that they prove not always the sculptor's bane—Brock's own ideas were accepted as adequate to the biggest task ever entrusted to a single British sculptor, and, with King Edward's approval, he was allowed ten years in which to carry them out. Now, what were his ideas, and how has he carried them out?

In the first place he has aimed at giving to the Memorial a national and imperial as well as a royal and personal significance. So he has designed the base to symbolise those qualities of patriotism, intelligence, and industry with which the British peoples have built up the Empire and laid a secure foundation for the monarchy. From the Mall side, and from the Palace side, broad flights of granite steps lead up to a circular podium, or raised platform, of the finest Aberdeen granite, 104 feet in diameter, in the centre of which stands the great marble pedestal which sustains the chief sculptural features of the monument. Water is an important element in this basic part of the scheme, for, as suggesting Britain's sea-power, from bronze sculptured fountains, set in marble retaining-walls, which curve gracefully round the podium, on either side, between the approaches, cascades fall continuously into great marble basins. On the walls themselves, some 210 feet of marble, sea-waves, in which Tritons and Nereids, with dolphins and sea-horses, disport with joyous rhythmic motion, are carved in relief, with careful and vivacious model-



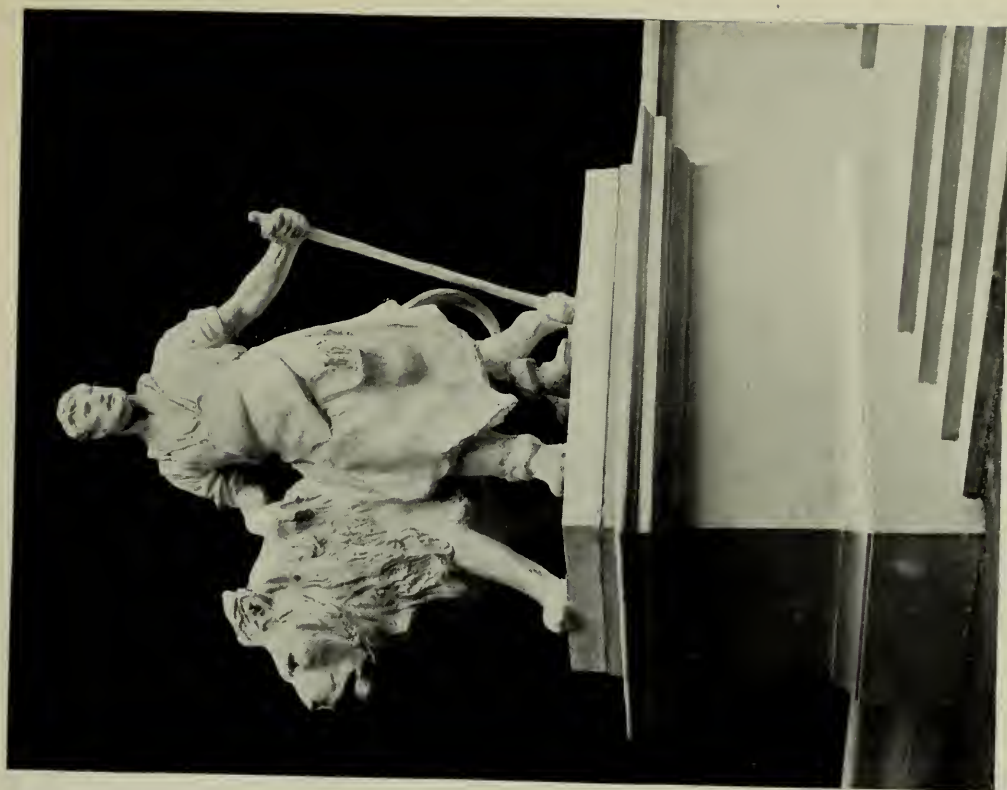
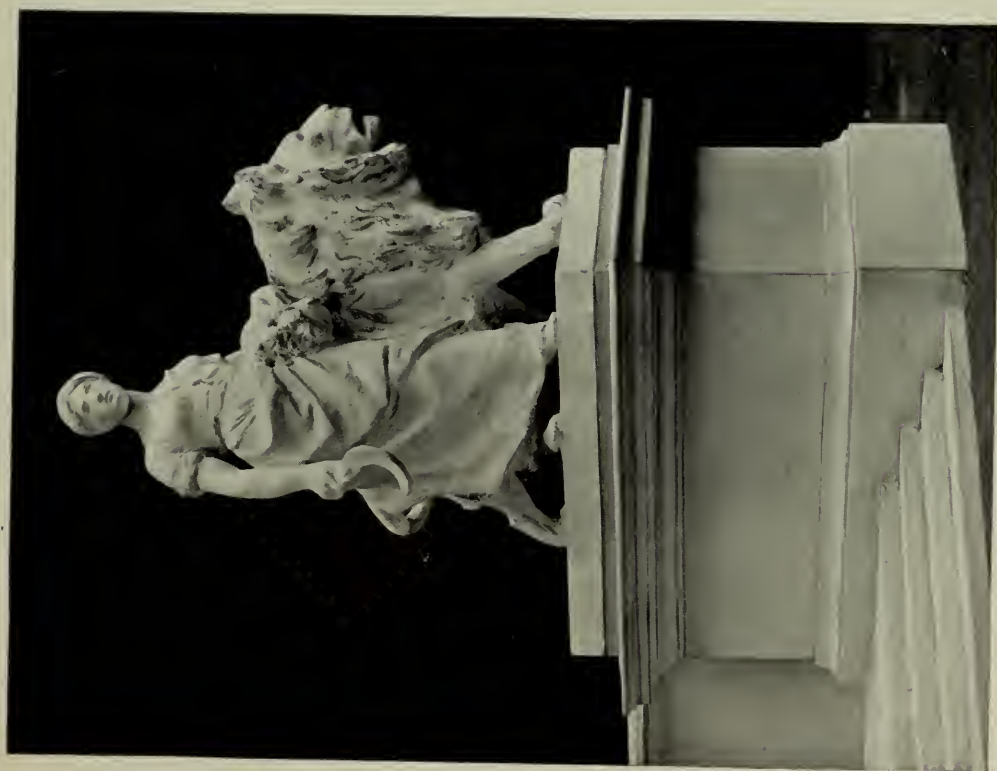
ORIGINAL SKETCH-MODEL FOR THE  
QUEEN VICTORIA MEMORIAL. BY  
SIR THOMAS BROCK, K.C.B., R.A.





SKETCH-MODELS FOR "PEACE" AND "PROGRESS"  
BY SIR THOMAS BROCK, K.C.B., R.A.

*(To be cast in bronze and placed on pedestals flanking the steps on the north-eastern side of the Memorial)*



*(To be cast in bronze and placed in pedestals flanking the steps on the south-western side of the Memorial)*

SKETCH-MODELS FOR "AGRICULTURE" AND "MANUFACTURE"  
BY SIR THOMAS BROCK, K.C.B., R.A.





SKETCH-MODELS FOR "NAVAL AND MILITARY  
POWER" AND "ART AND SCIENCE." BY SIR  
THOMAS BROCK, K.C.B., R.A.

## *The Queen Victoria Memorial*

ling and decorative effect. Over the curved tops of the handsome fountain-arches are to be placed, when completed, two colossal bronze groups. The one, symbolising *Naval and Military Power*, comprises a reclining nude female figure with an emblematic ship in her arms and a sea-shell for helmet on her head, in line with a male figure handling a small sword and wearing an ancient helmet. The other group, *Science and Art*, is composed also of nude ideal figures in recumbent positions, the female with a palette and brush, the male with a pair of compasses. Sir Thomas is still at work on these groups, as he is on

the four bronzes, 11 feet 6 inches high, which are to stand on pedestals at either end of the retaining walls, and flanking the steps. There are two ideal figures, semi-draped, supported by lions—British, of course: *Peace*, a splendidly proportioned female, carrying an olive-branch and pressing forward with a radiant look upon her face; and *Progress*, a nobly formed youth, laurel-crowned, and bearing a torch in his left hand as he advances with buoyant step. These are to face the Mall, while, on the pedestals fronting the Palace, are to be two figures more realistically treated, but also supported by British lions, representing

*Agriculture*, a healthy young countrywoman with a sickle and a sheaf of corn, and *Manufacture*, a brawny smith standing hammer in hand beside the lion. This figure, by the way, it is interesting to note, was modelled from Colorossi, the same model who sat to Brock for the group *Hercules strangling Anteus*, with which he won his gold medal as a Royal Academy student in 1869. All these colossal figures—which I have been privileged to see in the making, and the clay sketch-models of which are here reproduced—are structurally fine, naturally modelled, and beautifully alive; while the sculptor is taking pains, by close observation in the lion-house at the "Zoo," to make the lions something much more than conventionally British. When the six bronzes are finished and in place, then his complete design may be judged as a whole; at present it lacks the balancing effect of these groups.

The central feature of the Memorial, the topmost point of which is 82 feet from the ground, is most impressively beautiful, with a beauty of high and tender



GILDED BRONZE FIGURE OF "VICTORY" SURMOUNTING THE MEMORIAL.  
(Copyright Photo, H. Koester) BY SIR THOMAS BROCK, K.C.B., R.A.





"VICTORIA REGINA IMPERATRIX"  
(NORTH-EAST SIDE OF MEMORIAL)  
BY SIR THOMAS BROCK, K.C.B., R.A.

*(Copyright Photo. H. Koester)*



*(Copyright Photo, H. Koester)*

“MOTHERHOOD” (SOUTH-WEST  
SIDE OF MEMORIAL). BY  
SIR THOMAS BROCK, K.C.B., R.A.





"TRUTH" (SOUTH-EAST SIDE  
OF MEMORIAL). BY SIR THOMAS  
BROCK, K.C.B., R.A.

*(Copyright Photo, H. Koester)*



*(Copyright Photo, H. Koester)*

"JUSTICE" (NORTH-WEST SIDE  
OF MEMORIAL). BY SIR THOMAS  
BROCK, K.C.B., R.A



## *The Salon of the Société Nationale, Paris*

feeling, which belongs essentially to the personal subject of the monument. Against a decoratively carved niche in the massive white marble pedestal, designed with a noble simplicity of line, curve, and mass, and mouldings of distinctively sculpturesque beauty, sits enthroned in her crown and robes of state, orb and sceptre in hand, a colossal majestic figure of Queen Victoria, wrought to a scale of 18 feet 6 inches. Gracious, queenly, and womanly of aspect, she faces the Mall, looking indeed towards the crowded heart of London. Below at each angle, supporting the base on which her throne rests, are seen the prows of ships formed like ancient Roman galleys, adorned with festoons of laurel and oak, which seem almost to be coming out of the marble mass. The other three sides of the pedestal the sculptor has devoted to symbolising the personal qualities of the Queen. Her love of truth is expressed in a very beautiful group on her right. A glad-winged figure of *Truth*, holding up a mirror to Nature, stands between a child bearing a palm-branch and an exquisitely expressive figure of a seated woman searching in a scroll for the Truth. On the other side, the noble group of *Justice* renders another tribute to the Queen's character; but this is no stern conventional personification of Justice. Here she is represented as an energetic, kindly angel, who, though she carries a sword in her left hand, extends her right to help and protect the weak and oppressed in the pathetic form of a nude suffering girl, while the scales are carried by a child. On the opposite side to the Queen, and facing the Palace, against an ornamentally carved niche similar to that which forms the back of Victoria's throne, is perhaps the most beautiful and expressive group of all. This is *Motherhood*, and in it the sculptor has intended to suggest the Queen's maternal love for her people. Exquisitely and naturally he has done this, without the slightest straining after sentiment. Here is just the typical mother, with her small children nestling to her, beautiful in her loving protective tenderness, sad of face with the sense of responsibility, yet resolute to bear it, and even rejoice in it, for the beloved ones. Surely here is a group touchingly beautiful, and vitally artistic, enough to make by itself a sculptor's reputation. Above this is more ornamental carving till we come to the main cornice of the pedestal, adorned on two sides by eagles, signifying Dominion. On the super-base above are two ideal female figures of gilded bronze: *Courage*, holding a club and gazing fearlessly outwards, and *Constancy*, with a mariner's compass. Between these is a bronze orb on which

stands, firm-footed, a winged figure of *Victory*, with right arm uplifted pointing upwards, and a palm-branch in her other hand. This finely designed and splendidly modelled figure in gilded bronze is intended to be emblematic of the consummation of Victoria's long and glorious reign; but artistically it is of special interest, in that it is not the usual ballet-dancing Victory a-tiptoe for a pirouette, but one that has come, after a prolonged flight, to stay. It crowns appropriately the work of a master.

M. C. S.

## THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX- ARTS, PARIS.

As usual at this time of the year we find the Exhibition of the Société Nationale des Beaux-Arts open at the Grand Palais. To tell the truth nothing more closely resembles one of these salons than that of the preceding year. One sees in the same rooms and in almost the same place on the walls the very similar productions presented each year by various painters, so that when you find yourself in one of the rooms at the Grand Palais in 1911, you experience very much the same sensations as you felt in 1910. The only remedy for this state of affairs would be to hang far fewer pictures. If the artists would only work in a rather less hasty manner, if they would but understand that it is to their interest to produce a few works of fine quality, rather than many pictures of inferior merit, then it would be possible to have the smaller number of works shown to better advantage. If, indeed, these Salons of the Société Nationale were held only once in three years, both they and Art in general would be infinitely the gainers—for over-production is one of the chief evils in contemporary French Art.

Now that we have unburdened ourselves of this general criticism, we must go on to admit that there are at the Nationale a surprising number of talented artists, and that these Salons, arranged with taste, offer an exceedingly attractive spectacle to the eyes and to the mind, and in this respect the present exhibition of 1911 is in every way worthy of its predecessors.

At the same time we notice with regret the absence of several artists. M. Charles Cottet has devoted all his energies to preparing for his big exhibition at Petit's, and does not show anything here. M. Lucien Simon is also an absentee, and we have besides to lament the absence of M.



"DANS LE PARC"  
BY HENRI HAVET





"LE GUÉ." BY GASTON LA TOUCHE

## *The Salon of the Société Nationale*

René Billotte, one of our best landscapists, and of the American, Jules Stewart, whose portraits always command attention.

It is the very large pictures which first attract notice as one enters the vast rooms in the Grand Palais, and for this reason, that while the pictures of smaller dimensions are to be found in little exhibitions, these huge works are only to be seen at the Salon. I shall devote some space here to a consideration of these large pieces of painting. The two most important ones bear the signature of M. Besnard and M. René Ménard. The latter has executed for the Savings Bank at Marseilles a very fine and beautiful work which we reproduce. Here we have one of those great and noble classical landscapes of which this artist holds the secret. The work is one of extreme harmony and beauty, and is one that should live to prove to posterity that, despite the numerous ugly and inappropriate decorations to be found in public buildings and monuments, there have been artists who have known how to blend with the modern spirit in their work something of the sane and high classical tradition.

M. Besnard exhibits a big ceiling for the Théâtre Français, painted with all his fine qualities as a colourist and decorative artist, but the work does not gain by being seen so close, or by being hung like an ordinary picture, instead of being seen high up and from below. This must explain why the public has not comprehended M. Besnard's luminous composition, to which I hope we may return when it is placed in its proper position and may be seen with proper lighting.

M. Alfred Roll, the Society's eminent President, has been commissioned by the Manufacture des Gobelins to execute a large panel glorifying San-Martin,

the Liberator of the Argentine Republic; the artist has produced a most vigorous work, and one which lends itself admirably to reproduction as a Gobelin tapestry. In the centre of the composition is seen the famous General mounted on a powerful and fiery charger, in the forefront of a battle, while above his head two figures of Victory are painted with fine decorative effect. Behind the Liberator's horse M. Roll has most happily depicted the lines of soldier's who march, full of enthusiasm, to victory. For the decorative surroundings of the panel M. Roll has taken trees and plants of the tropics as his motif, and has treated them with fine effect of harmonious colour.

M. Caro-Delvaille always succeeds in arousing our wonder by the admirable manner in which he treats the nude. His picture is a classical composition,



"LA LEÇON DE CLAVECIN"

BY J. A. MUENIER



## The Salon of the Société Nationale

commissioned for the decoration of a private altar ; it depicts lovers bringing their offerings of flowers and doves to the altar of Love, and is a work of charming conception and one which delights at the same time both eyes and heart. M. Gillot has painted a large picture of furnaces on the river-side, which has fine qualities of colouring, but one would have liked to see the artist treat also of other subjects. The realism of M. Gillot and the idealism of M. Lévy-Dhurmer are to be seen side by side. The very fine decorative treatment of a mountainous landscape by the latter furnishes some charming colour-effects.

Complaint is sometimes heard that there is not sufficient new talent to be found at the Nationale. But this year there are two remarkable works signed by artists whose names figure in the catalogue for the first time. One is *L'Enterrement en Hollande*, by M. Augustin Hanicotte, a work somewhat reminiscent of Goya. This depicts four grave-diggers, terrible in their ugliness, who carry on their shoulders, through the snows of a sad Dutch winter landscape, a great coffin. It is an almost terrifying subject, treated by the artist as a magnificent colour-scheme. M. Hanicotte has exhibited so far at the Artistes Français ; he must be reckoned as possessing one of the most personal talents of the French School.

Less well known is M. Henri De-luermoz, the author of a large and remarkable picture, *La Ruée*. This is unquestionably a work original both in subject and in technique. *La Ruée* is a page of history from the earliest days of the world ; it depicts the terrified flight of the animals before some awful cataclysm of nature, some devastating fire or flood. Each creature is represented in its own character, and in motion true to life, and one takes pleasure in studying in turn the elephant and the buffalo in their heavy flight, the panther bounding along, the deer leaping lightly forward—all this evolved in the mind of a Kipling of the brush.

If from large we pass to a consideration of smaller works we shall find here also some interesting pieces. M. de la Gandara exhibits three characteristic portraits of women of highly strung and

nervous elegance. Besides these is also to be noted a good portrait by Mr. William Ablett, an English painter resident in Paris, who, while working here, has yet retained all the qualities of his race ; the portrait of the celebrated poetess Lucie Delarue-Mardrus by M. Aman-Jean ; *Isadora Duncan* by Jacques Baugnies ; *Prince Troubetzkoi* by Jean Béraud ; *La Triple Image* by Pierre Bracquemond ; excellent portraits of women and girls by M. Dagnan-Bouveret, Boldini, and Louise Breslau ; and finally a whole series of luminous visions by M. Friesseke, one of the ablest among American artists living in Paris. M. Gervex is represented by two important portraits.



"VASLAW NIJINSKI"

BY J. E. BLANCHE



"LE QUAI DES GRANDS-AUGUSTINS"  
BY JEAN FRANÇOIS RAFFAELLI





"LE LABOUR." DECORATIVE PAINTING  
FOR THE MARSEILLES SAVINGS BANK  
BY E. RENÉ MÉNARD



"LA RUÉE (SCÈNE DE DÉLUGE)"  
BY HENRI DELUERMOZ



M. Jacques Blanche has become nowadays one of the finest colourists of the French School. His portrait of Nijinski, the famous Russian dancer, is extremely interesting on account of its richness and sumptuousness of tone.

M. Muenier combines rare qualities of painting with a charming and delicate sentiment. No picture is more attractive than his *Leçon de Clavecin*, and it seems as though the spirit of Boilly had descended upon this work, which is, nevertheless, of a very personal accent.

M. Gaston La Touche will astound even the most diffident as much by the continuousness of his achievement as by the ever-maintained high quality of his productions. One finds in his four panels, *L'Heure heureuse*, *L'Innocence*, *L'Enfant prodigue*, and *Le Gué*, the same qualities of imagination, allied with rare appreciation of light and colour.

Among the most pleasing landscapes in the Salon this year are unquestionably those of M. Raffaelli, M. Dauchez, and M. Lhermitte. M. Lhermitte stands for a great tradition. Is he not in fact the last pupil of J. F. Millet, whose beautiful conception of rural life he continues in his own style? A whole series of works ably attest the diversity of M. Lhermitte's inspiration and also the suppleness of his technique.

M. Raffaelli's works delight the eye by their exceptional brilliance. What wonderful variety in the interpretation and execution of his landscapes! Now it is a sunlit road of Provence which engages his attention, now one of the quais at Paris—for is not Raffaelli *par excellence* the painter of the capital in all its aspects?—now one of the picturesque villages in the neighbourhood of Paris; and always the artist transcribes nature with beauty and sincerity.

M. Dauchez has become nowadays one of the best landscapists of the Nationale. Nothing can approach the rigour and the exactitude of his drawing. Certainly his palette is at times a little sad, but despite a sombre range of colour, M. Dauchez succeeds in introducing a diversity and decided originality into his work.

HENRI FRANTZ.

## THE WOOD-ENGRAVINGS OF WALTHER KLEMM. BY DR. HANS W. SINGER.

A GREAT deal of woodcut work is being produced at present all over Germany, as indeed, a great deal of every kind of black-and-white art. But after all—in spite of the mass of material exhibited every year and the large number of artists' names, increasing steadily, which one feels one ought to remember—there are but a few men who loom up beyond the rest, and only a very few who are the real props of this art. Walther Klemm doubtless belongs to this restricted set. He is still a young man, not yet thirty, and so far woodcuts make up his life-work: he has done little else, beyond a few drawings and water-colours.

Klemm was born at Karlsbad in Bohemia and received his schooling in Vienna. He was then sent to the University and the career of an art



"CANAL IN HAMBURG." FROM THE WOOD-ENGRAVING IN COLOURS  
BY WALTHER KLEMM



"DUCKS DIVING." FROM A WOOD ENGRAVING  
IN COLOURS BY WALTHER KLEMM.











"LEAVING CHURCH, DACHAU." FROM A  
WOOD ENGRAVING BY WALTHER KLEMM.

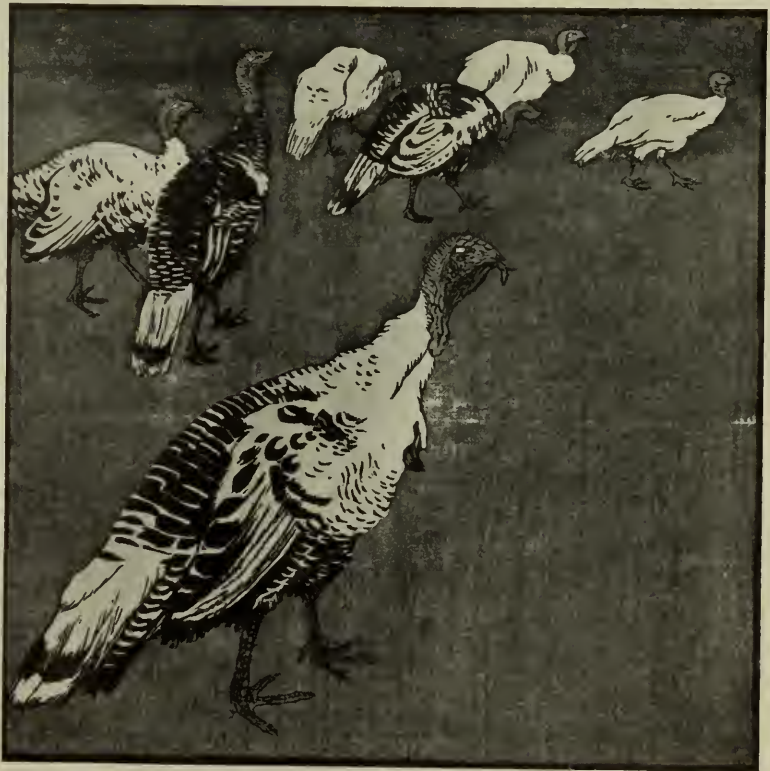
historian—what Whistler would have called “an art critic” and then have crossed himself—was mapped out for him. But he soon worked more assiduously at the Academy and the Viennese School of Applied Arts than at the University, which he abandoned entirely at the expiration of six semesters. Prof. von Kenner, Koloman Moser, and A. Roller—the principal decorator at the Viennese Opera, and the man who has quite recently added new fame to his name by his *mise en scène* of Richard Strauss's “Rosenkavalier”—gave Klemm the benefit of their advice.

At that time Emil Orlik had just returned from his fourteen months' sojourn in Japan, and started the art of woodcut in Germany on a new basis. The work interested Klemm intensely, but he never received any instructions from Orlik or any one else. It was natural, however, that at first his own productions should savour of Orlik's style to a certain degree. And after having freed himself from this influence he made one more *détour*, before becoming quite himself. This consisted of a thorough study of original Japanese woodcuts and a serious attempt at imitating some of Hiroshige's prints. The object of this pursuit was to attain the same starting-ground, so to speak, to compass the same basis upon which this art is built in the Far East.

“My studies seemed to teach me,” writes Mr. Klemm, and the facts bear out his observations, “that the Japanese never work with their subject in hand directly before their eyes. The idealised verisimilitude obtaining in Japanese art is so far removed from what we may call a slavish or photographic manner of copying nature, that it can be accounted for only by supposing it to be based on memory and this again on acute observation. They evidently observe nature, one might almost say, stealthily, and thus receive impressions of motion, forms and colours which are lasting and well

understood, whereas the man who immediately reduces what he sees to a sketch or even a careful drawing is perplexed and led astray by the endless trivialities and inessential detail that pertain to each subject as nature presents it. In our memory, only the vital elements keep alive, and when we train ourselves to stock our mind with careful observations, depending for our final work altogether on the material that memory offers us, we attain the typical and truly characteristic features of nature.”

Animals engage Mr. Klemm's attention more particularly, and he tells me he lies for hours and days in the fields, hidden among the bushes, observing birds, hares, &c., through a good field-glass. Then he returns home and jots down “notes” in great number, as well as his memory will permit. It is from these notes that he finally makes up the picture. This method is, of course, not exclusively his own, nor even a rare one—yet it must not be forgotten that with us in Germany, at least, you may chance to be in company with a dozen full-fledged artists, and not one of them would dare to draw even a simple composition without the help of models. In any case, the



“TURKEYS.”

FROM THE WOOD-ENGRAVING IN COLOURS BY WALTHER KLEMM



## Walther Klemm's Wood-Engravings

method is certainly a fine one, and compasses great freedom of draughtsmanship in the end.

Klemm is less interested in the looks of animals than in their movements, as the reader will see plainly enough when he examines the reproductions accompanying these lines. This explains why occasionally, both as to form, that is masses and outline, and colour, his treatment is slight. Had it been his object to put before us a pelican, plain and simple, he could have easily hit upon a more characteristic presentation of the bird than the one shown in the plate here. What attracted him, however, was the peculiar motion in the manner in which the animal extends its wing. This is the spirit in which almost all of his work is done, and in which it must be accepted.

Klemm left Vienna for Prague some years ago, and after travelling about Europe settled finally at Dachau, which would make him a member of the Munich School of artists in a wider sense of the term. As a matter of fact, however, he is not quite in harmony with the views of his fellow-workers at the Bavarian capital, where there is too much of a chauvinistic spirit to suit him. The Munich clan believes that it knows all there is to be known, and that there is nothing to be gained by looking at the work of others. Klemm feels as if both the West and the Far East, both Paris and Japan, were able to give us a good many points still, and he thinks studying them sanely does not mean as much as giving up one's own personality or sacrificing one's national traits. It is always full of promise when a man writes that he is not yet beyond looking up to others, and one can consequently look forward to Klemm's work in the future with genuine interest and full of expectation.

H. W. S.



"SWAN." FROM THE WOOD-ENGRAVING IN COLOURS  
BY WALTHER KLEMM



"DUCKS"

FROM THE WOOD-ENGRAVING IN COLOURS BY WALTHER KLEMM



"PELICAN." FROM A WOOD ENGRAVING  
IN COLOURS BY WALTHER KLEMM.











"A CATTLE FAIR IN UPPER BAVARIA." FROM  
A WOOD ENGRAVING BY WALTHER KLEMM.

## *The Vienna Secession*

### THE SPRING EXHIBITION OF THE VIENNA SECESSION.

THE Spring Exhibition at the Secession Gallery reached so high a level that it won great praise on all sides. The general excellence of the works shown proved how lofty are the ideals animating the members of this Society. The Vienna Secessionists have one desire in common—to show their best work, and their productions always bear the impress of genuine sincerity. In their individual contributions there is abundant diversity of subject and method, and consequently their corporate exhibitions are not open to the charge of being monotonous.

The chief guest on this occasion was Alfred Philippe Roll, a collection of whose works filled the large hall. Most of the pictures, which included a considerable number of pastels, were lent by their owners, the Musée du Luxembourg, the City of Paris, and private persons, and the Viennese public, who have always shown a partiality for French art, found in M. Roll's work much to their liking.

Another point of interest was a memorial exhibition of the works of Franz Jaschke, a member of the Secession who died a short time ago. This artist painted but little; he had been ailing for a long time. He learnt the technical part of his art at the Imperial Academy and Arts and Crafts Schools, but could not accommodate himself to the old order of things there. An exhibition in Vienna of the pictures of the Munich Secession revealed to him the true direction which he had hitherto sought in vain, and marked the real beginning of his career. His strength lay in the rendering of light and colour, his pictures of the Schönbrunn gardens being admirable in this respect.

A new-comer at this exhibition was Felix Albrecht Harta, an artist of distinction. He was welcome, for he had much to say that was of interest. Many of his pictures are scenes from Bruges, but his subjects are very varied, ranging as they do from such works as these to portraits and everything which lies between. Josef Stoitzner exhibited many works, yet there was no redundancy of subject, while in all of them earnest study was shown, for his is a true, earnest, and poetic



"KRUMMAU, BOHEMIA"

BY ANTON NOVAK



## The Vienna Secession

nature. His landscapes are singularly well chosen and distinguished in their execution. Oswald Roux is a young artist who is rapidly making headway. His technical skill is undoubted, while he achieves effects with the simplest means. Josef Engelhart, an artist of many parts, exhibited works of sculpture of high artistic merit, some attractive landscapes, and some excellent portraits.

Many of the works exhibited derived their motives from those ancient cities which abound in different parts of Austria and her Crown Lands. Alois Haenisch depicted bits of Eggenburg, an old town whose still existing walls have more than once defied the enemy. He also showed a number of pencil drawings of rare merit. Ludwig Sigmundt's *Street in Weissenkirchen* was undoubtedly one of the finest pictures in the exhibition. Anton Novak's pictures are always welcome. This time he sent scenes from Krummau, in Bohemia, and other ancient towns, all having that general air of distinction which is so characteristic of this artist. Richard Harlfinger exhibited some fine pictures of the valley of the Mur, in Styria, and Lake Hallstatt. I must not omit to mention an excellent rendering of the park at

Schönbrunn with the palace in the background, by Ernst Eck, and Maxmillian Lenz's *Ein lieber Abend* and *Wiener Frücht'ln*, both remarkable for richness of colour.

Rudolf Jettmar, whose fertile fancy still roams in the realm of classical myth, contributed a vigorous interpretation of the old story of *Hercules and the Hesperides*, and the romantic imagination was also to be seen at work in the charming *Königskinder* of Franz Wacik. Ludwig Ehrenhaft, Max Esterle, Adolf Zdražila, Geo. Gerlach, Karl Schmoll von Eisenwerth, Hans Tichy, Vlastimil Hofmann, Stanislaus Kamocki, Abraham Neumann, Anton Kerschbaum, Artur Markowicz, Rudolf Nissl, Pietro Marussig, Leo Frank, Hans von Hayek, Franz Burian, Karl Müller, Hermann Grom-Rottmayer, and Stephan Filipkiewicz all contributed works of a high order.

Among the portraits shown those by Ludwig Wieden, Armin Horovitz, F. M. Zerlacher, Gustav Lehmann, and Alfred Offner call for special mention. Some few pictures were exhibited by lady artists—Grete Widen-Veit, Elsa Kasimir, and Louise Fraenkel-Hahn, who exhibited an excellent study of anemones.

A. S. LEVETUS.



"INTERIOR"



"THE VALLEY OF THE MUR, STYRIA"  
BY RICHARD HARLFINGER





"A STREET IN WEISSENKIRCHEN, LOWER  
AUSTRIA." BY LUDWIG SIGMUNDT



“SCHÖNBRUNN”  
BY ERNST ECK





"HERCULES AND THE HESPERIDES"  
BY RUDOLF JETTMAR

(Vienna Secession)



CORONATION MEDAL



DESIGNED BY FRANK BOWCHER FOR MESSRS. SPINK AND SON

### STUDIO-TALK.

*(From Our Own Correspondents.)*

LONDON.—At the time of going to press with this number the Official Medal which the Royal Mint is issuing in commemoration of the forthcoming Coronation of King George and Queen Mary was not available for reproduction, but among other medals signalling this great event which have come under our notice that by Mr. Bowcher, reproduced above, is particularly interesting as embodying the qualities that a memorial of this nature ought to possess. The modelling of the portraits is excellent, and the design of the reverse entirely appropriate to the occasion.

As on the occasion of the coronation of King Edward and Queen Alexandra, the Royal Danish Porcelain Works, which have so many friends and patrons in England, have also produced a special plaque, here illustrated, in commemoration of the coronation of King George and Queen Mary.

The Goupil Gallery have not held a more interesting exhibition than that of Mr. Walter Greaves (pupil of Whistler)—interesting, that is to say, from the standpoint of the history of the developments of contemporary painting. Whistler used to insist that Mr. Greaves and his brother should not exhibit without the words "pupil of Whistler" being written in the catalogue after their name, and he exercised the prerogative of giving or withholding—apparently often the latter—consent to the exhibition of their pictures. Thus zealously he guarded the inspiration

with which he could not fail to infect those brought into close contact with him. Some of Mr. Greaves's pictures are dated in the very early sixties, when Whistler took his first house in Chelsea, as neighbour of a boatman, Greaves. Greaves had rowed Turner about, and his two sons, of whom Mr. Walter Greaves is one, rowed Whistler about, and in return learned painting from him. Mr. Greaves's successful period seems entirely confined to that of the Whistler influence. The success is always that of a perfect echo. His pictures reflect a deliberation over technical secrets that Whistler, though he was their imparter, was



CORONATION PLAQUE. DESIGNED BY PROF. ARNOLD KROG FOR THE ROYAL DANISH PORCELAIN WORKS, COPENHAGEN



## Studio-Talk

too impatient to work out, beckoned, as he always was at that time, from one thing to another by the commands of his essentially speculative genius.

The Black Frame Club has always been a club whose exhibitions have given us pleasure. There is so evident a note of sincerity, so little of the obvious picture-making for exhibition purposes which compromises so many exhibitions. After all the permanent destiny of a picture is not that of an exhibition. The president of the society is that draughtsman of remarkable accomplishment, Mr. E. Borough Johnson, whose fine and characteristic *Head of a Gipsy* we are reproducing as a supplement to this number. At the Doré Gallery, where the Black Frame Club showed this year, Mr. Johnson was represented by more than one drawing. Works in the exhibition calling for particular notice were *Black and Gold*, by Percy W. Gibbs; *Morning, Romney Marshes*, by Alfonso Toft, and *A Grey Day* by this painter; *The Stream*, *The Windmill*, and *The River*, by Paul Paul, the last being one of the finest landscape pieces in the Gallery. *Marsh and Orchard* were characteristic of the delightful art of Benjamin Haughton, a painter who is perhaps not half so well known as he should be. *Poole Ferry*, by T. T. Blaylock; *The Old Hedgecutter* and *Practising for the Village Coronation Fête*, by Daniel A. Wehrschmidt; and *Swanage*, and *The Beach, Swanage*, by Septimus Edwin Scott, were other pictures which should be commended.

We give here and on page 69 two examples of stained glass by Mr. Archibald J. Davies, of the Bromsgrove Guild. One belongs to a series of three-light windows he has recently completed for a church in Montreal, and the scheme of colouring is gold, green, and white, with small jewel-like spots of brighter colour distributed in smaller quantities. The motif is taken from Ecclesiastes. The same scheme of colour is employed in the oval light shown on p. 69.

From the contemplation of Mr. Max Beerbohm's caricatures at the Leicester Gallery people experience the sensation of knowing celebrities at first hand. The literary tags with which—like any Royal Academy exhibitor—he backs up the innuendo of his drawings are half the sport. Often we could not do without them, for his art is not always entirely self-explanatory: it postulates knowledge of "the victim." On this account visitors to his exhibition at the Leicester Gallery were fashionable people; but how this element of the

public manages to recognise *art* in Max's work when they seem so unsuccessful in recognising it elsewhere we do not know. And it is the art in his work that they acknowledge, for there is nothing else to acknowledge—certainly none of those photographic resemblances which Press caricature has taught them to look for. As a writer Max has well-known characteristics; among them a stylistic grace which sometimes forsakes him with the pencil, and until it is recaptured we shall consider that with the pencil self-expression has not yet been quite attained.

If evidence were needed that the essential thing is for a man to be by nature an artist, and that the medium in which he ultimately finds expression is a secondary thing, we should find it in Mr. Nelson Dawson's water-colours at the Leicester Gallery. The transition from metal-work and enamel to work in water-colours is about as difficult to achieve



MIDDLE LIGHT OF A THREE-LIGHT WINDOW FOR CHURCH OF MESSIAH, MONTREAL, CANADA. DESIGNED AND EXECUTED BY ARCHIBALD J. DAVIES, OF THE BROMSGROVE GUILD, ASSISTED BY J. N. SANDERS



*E. Borough Johnson*

"HEAD OF A GIPSY." FROM A CARBON  
DRAWING BY E. BOROUGH JOHNSON, R.I.







STAINED GLASS. DESIGNED AND EXECUTED BY ARCHIBALD J. DAVIES, OF THE BROMSGROVE GUILD, ASSISTED BY A. LEMON

as can be, but Mr. Nelson Dawson at once finds the true qualities of water-colour and carries over no ideals from a former art, like enamel-painting, which have no relation to the properties of his new medium.

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Perhaps there is no more admirable way of organising an exhibition—at least a small one—than making it the personal selection of one accomplished man. We have then not only the motif in the art of the pictures, but this in its turn serves to express the point of view of some one capable of thinking in art and expressing himself through the selection and arrangement of an exhibition. The Carfax Gallery recently invited the Hon. Neville Lytton to express himself in this way. The show was entitled "Contemporary Works of Art," but Mr. Lytton recognises as the best element in contemporary work that which is least contemporary in character, most pedantic in character, and old-fashioned. Still work can be all this and excellent, and this all the works "chosen by"—as the catalogue puts it—the Hon. Neville Lytton certainly were.

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Since the death of Tom Browne, perhaps no black-and-white artist has shown so much sheer cleverness and ingenuity of invention as Mr. Lawson Wood. His work indeed invites to one criticism on account of his very cleverness, which is apt to lead him into lines of abstract effectiveness

and to steal his attention from that laborious observation of real life which gave such an indispensable vitality to Phil May's work, for instance. Mr. Lawson Wood exhibited in April and May at the Walker Gallery.

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At the Fine Art Society a further exhibition of W. Kuhnert's big-game pictures has just closed. Nearly all animal painters can be classified under the names of great predecessors in this vein. Mr. Kuhnert falls easily under the heading of the school of Landseer with his preoccupation with animal traits which are not essentially related to environment. In this he is the opposite, for instance, of the late J. M. Swan, R.A., who saw his animals as subordinate to their environment, in the sense that they were the product of it. The landscape background in Mr. Kuhnert's canvases is often superficial in painting in contrast with the pains bestowed upon the animals. This in Mr. Swan's case was never so. This comparison is justifiable, since it indicates a great difference in the two main directions which modern animal painting has taken.

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The French Gallery are holding their periodical exhibition of French and Dutch works, consisting of a very interesting selection of pictures by Johannes Bosboom and William Maris.

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The Goupil Gallery have been showing a



## Studio-Talk

selection of Pastels of Italy, the Riviera, Switzerland, and Scotland by M. Simon Bussy. Mr. Bussy's use of pastel is a very personal one, and governed by an essentially decorative motif. Many of his pictures are intensely poetic in feeling, and his sense of colour is at all times of the highest order. But there is some lack of elasticity in regard to style, so that in some instances the changes of scene represented are not to be followed without careful reference to the catalogue; neither is this without its effect on the exhibition, conducing as it does to an unusual monotony when a number of these pastels are seen together.

An exhibition of interest which took place last month was *Days and Nights in August*, by Rupert Bunny, at the Baillie Gallery, a series of oil panels of considerable verve of execution representing impressions of well-dressed figures in interior and outdoor scenes in which the problem for clever manipulation of paint seems to have been the motif.

The Society of Graver-Printers in Colour,

whose members adopt the principle of the Japanese water-colour woodcut, and the art also of printing from metal plates as practised by Le Prince in France, have brought together an exhibition of unusual interest at Messrs. Manzi, Joyant and Co.'s Gallery, Bedford Street. The authors of the prints exhibited carry out individually the whole of the process, designing, engraving, and printing.

We are reproducing a painting of *Blue Finches* done on silk by Kwason Suzuki—a Japanese Edwin Alexander we might call him, to define the character of his reputation in his own country. The painter has not visited England, but the examples of his work that have reached this country have been much appreciated.

**G**LASGOW—The early months of the year have again been notable for a series of interesting one-man shows, amongst them an exhibition of the art of William Wells, R.B.A., now looked upon as an annual institution in the art affairs of the city. In



"THE YARD, BALIYAVRI."

(By permission of A. Hedderwick, Esq.)

BY WILLIAM WELLS, R.B.A.



(By courtesy of  
Messrs. Yamanaka & Co.)

"BLUE FINCHES."  
BY KWASON SUZUKI.





## Studio-Talk

the forty or more pictures shown, Wells displayed perhaps more catholicity of interest than formerly, and, if it were possible, his water-colour pictures, remarkable in technique, created more than usual interest. Less than an hour after the opening they were all Red Starred, and commissions for others were in the artist's pocket. *The Yard, Ballavayre*, one of the biggest of this year's canvases, is typical of the artist's manner and method. He does not go far afield for subject, he takes the ordinary object and incident of everyday existence, familiar to all, and presents them with such convincing forcefulness that the observer is bewildered. The picture in question was by no means easy to compose. The well-drawn architecture, the stable expurgation, the grass-grown court gave little trouble, but interest in foreground was ever changing, the migrant feathered fowl were not ideal models, and horse and cart drew into focal point after complete idea had been formed, altering relationships in a degree. Like all Wells's pictures the light is carried into every corner of the canvas, and the interest goes with it.

Amongst other shows in which interest was keenly manifested were those of Mr. William MacBride, who presents Scottish landscapes and continental studies in individualistic manner; Mr. James G. Laing, R.S.W., whose finely drawn ecclesiastical edifices are always attractive, and whose *Chartres Interior*, purchased by Manchester Corporation, will strengthen the permanent collection; Mr. Stuart Park, whose flower representations are charming as the originals; Mr. Archibald Kay, R.S.W., whose highland transcripts are reminiscent of the beauties of the north country; and Mr. A. K. Brown, R.S.A., an artist with a clear colour conception, and a poetic interpretativeness.

J. T.

PARIS.—A committee has been recently formed at Cannes with a view to erecting a monument to King Edward VII., who had for so long an affection for the Côte d'Azur, and for this charming little town in particular. The committee, actuated by the same feelings as are shared by the whole population of Cannes, met recently at the Town Hall to consider the furthering of the scheme. A subscription list was opened and soon bore a host of signatures. The execution of the monument has been entrusted to the eminent sculptor, M. Denys Puech, of the Institute, who has made his winter quarters at Cannes since his marriage with Princess Gagarine-Stourdza, herself a painter of talent. The monument in marble and bronze is to be placed on the new esplanade to the left of the Casino. We have been so fortunate as to see the model submitted to the committee by M. Denys Puech. The artist has been most happy in his conception, and



MODEL OF PROPOSED MONUMENT TO KING EDWARD VII. AT CANNES

BY DENYS PUECH



## Studio-Talk

the sketch is simple and yet dignified. The King is represented standing up, in the familiar aspect as yachtsman, wearing as head-gear simply a yachting-cap. At his feet the form of a supple and graceful young girl represents the town of Cannes strewing flowers before him with a most graceful gesture. It is, in fact, a work worthy both of the King whose memory it perpetuates and of the artist whose work it is.

L. H.

An interesting "one-man show" recently held here was that of the Spaniard Vaquez Diaz, who exhibits a very personal talent. This artist has painted with great fidelity the characteristic aspects of nature and of humanity in his country. Above all, he strives for realism. Toreadors, gitanas and peasants he paints just as he sees them, without thought of improving them, of making them appear more gay, but with the desire simply to give a faithful transcription of the life around him. I was much pleased also with this artist's drawings, so full of vigour and style.

H. F.

**B**RUSSELS.—The eminent sculptor of Brussels, Charles van der Stappen, died recently while yet his fine talents seemed to promise still greater and more powerful achievements. He had a considerable influence upon the evolution of the Belgian School, not only



"BOHÈME"

BY D. VASQUEZ DIAZ

by reason of the value of his productions, but also on account of the force of his teaching. This son of a simple workman, a common plasterer, was able, thanks to his indomitable will, to elevate himself to the summit of his art, and one is astounded to learn that this highly cultured artist, this brilliant conversationalist whose utterances rested upon a foundation of solid knowledge, was hardly able to be given a board-school education.



"EVA"

BY D. VASQUEZ DIAZ

Fortuitous circumstances brought the young man to the studio of the painter, Jean Portaels, where at that time E. Wauters, Agneesens, and Verheyden were working, and it was owing, perhaps, to this that he escaped from the conventionality resultant at that period from an erroneous comprehension of antique sculpture. He was one of the first to join that group of sculptors in France, P. Dubois, Mercié, Chapu, who sought in Florentine Renaissance work for their refined observation and elegant execution; but the Brussels artist never lost the rugged qualities of his race, and so came to avoid the dangers of affectation.

The fine and instructive qualities in Van der Stappen's work come from a close study of all aspects and manifestations of life and of their application to decorative art. Later one recognises

in several of his important works the effect of that democratic tendency which was so magnificently expressed by his friend, C. Meunier. Van der Stappen was unquestionably the most prolific and varied of all Belgian sculptors; ever interested in new materials and new methods of work, astounding us always by the prodigious activity of his imagination and his insatiable thirst for knowledge, he undertook with the same enthusiasm, and almost always with equal success, the making of sculptures and works of plastic art the most diverse in nature. He was also a remarkable teacher and set himself to reorganise art teaching in his country and to accord to the crafts and to applied art generally their due measure of value and importance. Certain of our most prominent sculptors owe a great deal of their success to him, in common with Rousseau, Rombaux, and P. Dubois.

F. K.

COPENHAGEN.  
—Carl Martin Hansen's three statuettes representing Danish types, which are reproduced on p. 76, carry on old traditions of the Royal Danish Porcelain Works and possess no mean merit from an artistic point of view, within their narrow compass giving much of what is characteristic for the individual models. The lines are pleasing and self-contained—a two-fold virtue where the question is of such a fragile medium as porcelain.

Stephan Sinding's *Valkyrie* shares it I mistake not, in the sculptor's mind the premier place amongst his works with his *To Mennesker*. Between the latter and the former, how-

ever, is a span of nigh upon two decades, and yet the *Valkyrie* is endowed with all the favour, the energy, the enthusiasm of his youth. This wild daughter of Odin revels with exultant joy in the *Sturm und Gewitter* (the German words flow all the more spontaneously from the pen as the Valkyrie, perhaps, is as Teutonic as she is Norse) which speeds her to the longed-for field of battle. As she, heedless and fearless, tears along on her snorting steed, she espies from afar the valorous hero, destined this day to bite the dust and as her Einherja to ride with her to Valhalla, the golden hall



"LE DÉVOUEMENT, : PORTION OF THE "MONUMENT DE L'INFINIE BONTÉ"  
BY CHARLES VAN DER STAPPEN





STUDY FOR THE "MONUMENT DU TRAVAIL" BY CH. VAN DER STAPPEN  
(See *Brussels Studio-Talk*, p. 74)

of the fallen, with its five hundred and forty doors, its golden-leaved grove, its never-ceasing delights of fighting and feasting. Sinding's *Valkyrie* brings with her a blast from the far-off saga-land of distant ages, when men loved to meet in combat for combat's

lyrical touch that is quite English, a quality derived both from the character of his motives and from his own temperament. It was a real pleasure for an admirer of the beautiful nature of southern England to see Mr. Ekengren's distinguished

sake, well knowing that from on high the war-maidens watched their doughty deeds.  
G. B.

STOCKHOLM.—The exhibitions in Stockholm early this year were, as usual, many, but only few were of importance. A Swedish artist, Eric Ekengren, who has spent a great part of his life in England and the English colonies, had his first exhibition in his home country in the "Konstnarshus," where he showed a large series of water-colours, mostly English landscapes. His best pictures have a



STATUETTES OF DANISH TYPES

BY CARL MARTIN HANSEN



*(By permission of the Internationale  
Verlagsanstalt für Kunst und Literatur,  
Berlin)*

"VALKYRIE." BY  
STEPHAN SINDING



## Studio-Talk

water-colours, but at the same time one thought with regret of how few of our Swedish artists devote themselves to this enchanting art.

Perhaps in no country has the influence of Cezanne, Van Gogh, Gauguin, and Matisse been stronger than in Scandinavia. All our young men who study art in Paris—and they are, alas! legion—go to the school of Matisse. Two winters they have shown in Stockholm the results of their studies, but as far as I can judge we cannot expect from them the same boom to Swedish Art as that which was given twenty-five years ago by Josephson, Zorn, Nordström, Larsson and their friends. This year a young Norwegian, Henrik Sørensen, a pupil of Matisse, created a great sensation with a collection of his paintings at the Hallin's Konsthandsel Galleries. His art is much riper than that of the young Swedish artists of his generation. Sørensen follows the principles of the above-mentioned French artist and his own compatriot, Edward Munch, and devotes himself totally to colour, without caring for such unnecessary things as drawing, composition, modelling, and so forth. To my mind his best works were *The Willow Whistle*, a young boy cutting a whistle (influenced by Pissarro) and *What do you think?* a dancing-girl posing for a middle-aged lady, smoking a cigarette.

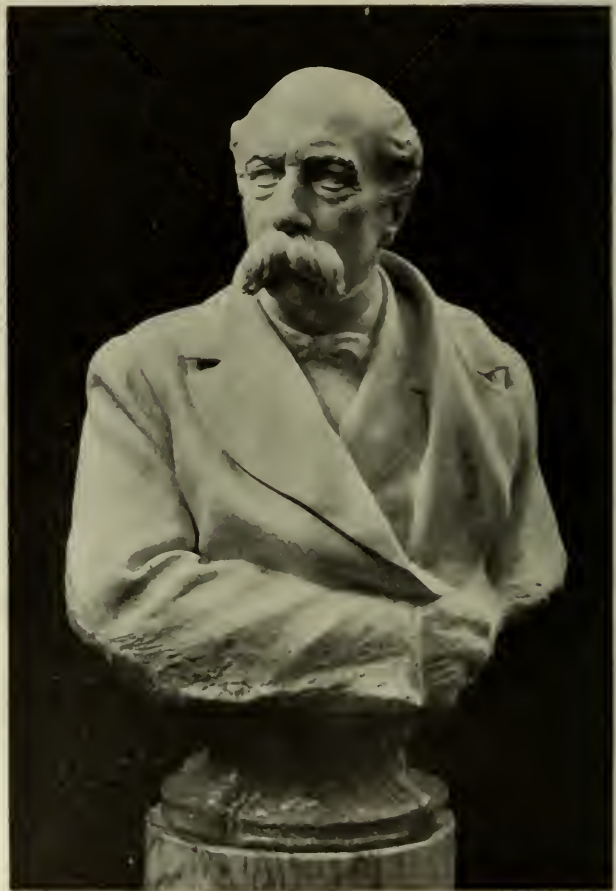
Carl Larsson, who has painted the six superb frescoes in the main staircase of the National Museum of Stockholm, and also *King Gustaf Vasa's Entrance into Stockholm, 1523*, the big painting at the head of the same stairway, has just exhibited his new cartoon for the decoration of the opposite wall. It is called *Midwinter Sacrifice*, and represents an ancient Swedish king being offered to the gods at Upsala temple for the welfare of the people and the crops of the year. The cartoon has not met with the admiration from the public and the critics to which Larsson is accustomed; it is therefore doubtful if it will ever be executed.

T. L.

NAPLES. Of the four or five hundred works exhibited by the Salvator Rosa Society of Arts in Naples, many might, without appreciable loss to lovers of art,

have remained in obscurity. But from among the general mediocrity of the collection, several works stand out which by their sheer individuality and cleverness justify the exhibition's *raison d'être*. A bust by Filippo Cifariello, of Scotti, the famous baritone, as Baron Scarpia in "La Tosca" dominates the first room. Its treatment is marked with great simplicity and strength, and the smallest details, although entirely free from exaggeration, are carefully calculated to contribute to the dramatic effect of the whole.

In the second room, a remarkably lifelike bust of Crispi, the work of Francesco Jerace, holds the place of honour. It is full of power and the artist almost seems to have succeeded in infusing into the marble some of the keenly intense and energetic spirit of the famous Italian politician. In the same room Cifariello exhibits a second bust, that of a woman, her head thrown back with smiling eyes and lips. There is a strange fascina-



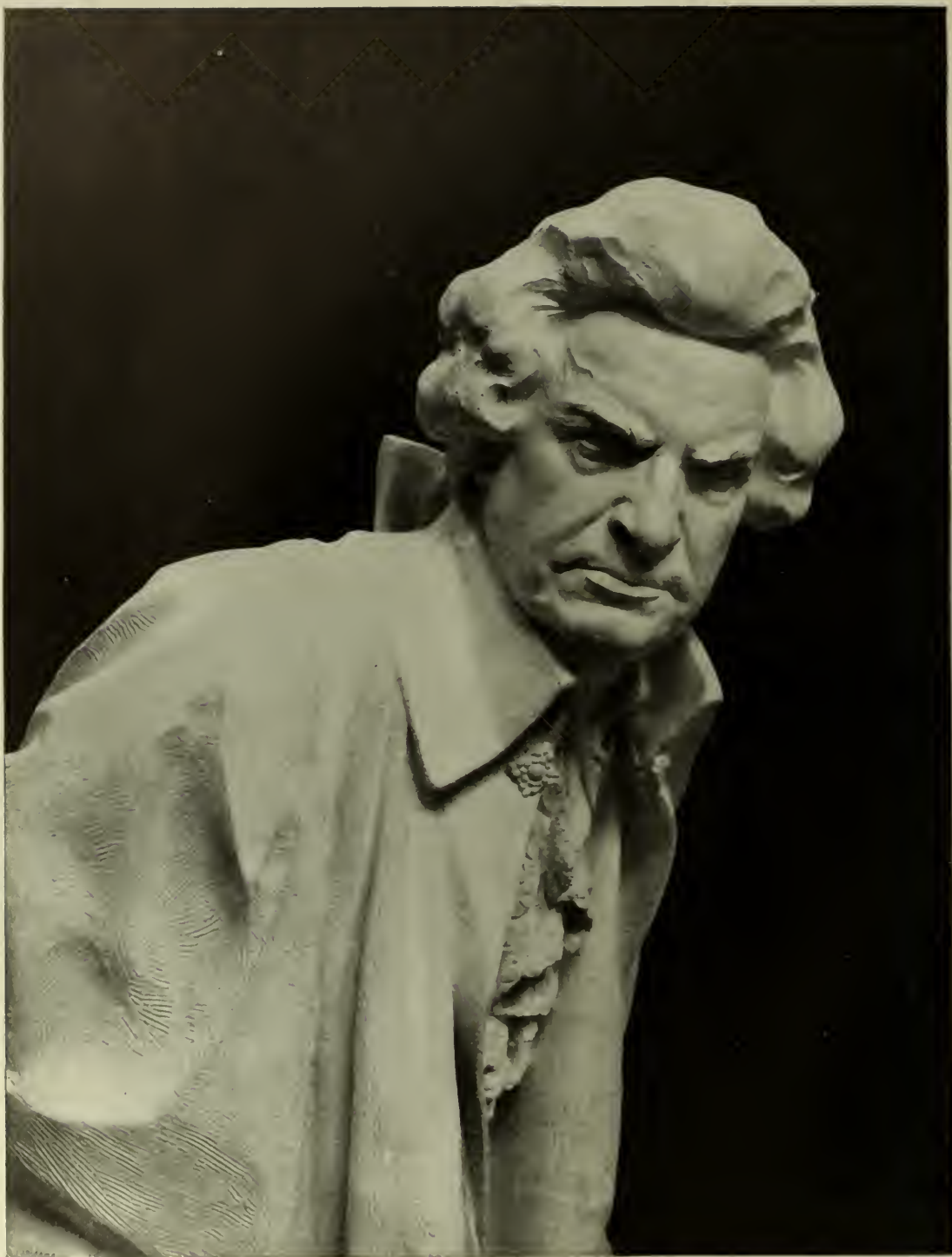
BUST OF FRANCESCO CRISPI

BY FRANCESCO JERACE



PORTRAIT BUST OF A LADY  
BY FILIPPO CIFARIELLO





SCOTTI AS SCARPIA IN "LA TOSCA"  
BY FILIPPO CIFARIELLO

tion in the freshness and delicacy of this marble; the hair, the smile, the expression and the soft roundness of the modelling seem to represent the very incarnation of ripe womanhood. Of different though no less charm is a head, by the same artist, of an elderly lady in which the sad and somewhat weary look harmonises agreeably with the maturer cast of features. In complete contrast to these two busts of women is Cifariello's bust in bronze of Commendatore di Scanno, a work full of individuality which reveals the sculptor's depth of insight and great gift of expressing the personality of his sitters.

Among the paintings representative of the older and better known Neapolitan artists, *An Arab*, by Vincenzo Volpe, and a clever nude study of a woman by De Sanctis, are particularly pleasing. Vincenzo Caprile, the painter of Neapolitan scenes, gives a vivid glimpse of life in the lower quarter of the city. Vincenzo Migliaro also contributes a street scene, in which the effects of light and shade are very cleverly and daringly treated. Giuseppe Casciaro exhibits two beautiful landscapes; this artist, so thoroughly individual and original in his manner of interpreting nature, is the founder of quite a "genre" in painting, and the exhibition abounds with the weak imitations of young artists eagerly striving to copy his style.

Among the portraits, those of the *Princess di Candriano* and *Signorina Nora Ruffo di Guardialombardo* by Carlo Siviero, quite a young artist, are worthy of special praise, although too great a striving towards severity perhaps renders the latter a trifle harsh. Two heads by Mancini, a pastel and an engraving by G. A. Sartorio, a seascape and a portrait

of himself by Gaetano Esposito, the melancholy painter who committed suicide at Salerno a few weeks ago, complete the list of works worthy of mention.

C. M.

**B**ERLIN.—An artist whose works afforded great pleasure at Schulte's Salon recently is Prof. Robert von Haug of Stuttgart. He is the painter of battle-scenes, and finds no difficulty in dealing with masses and in individualisation, but as he prefers smaller canvases, his art tends towards the genre. This impression is strengthened by his predilection for an old-world atmosphere. His draughtmanship is careful and he loves a fine greyish key for his scenes.—The landscapes by Richard Pietzsch, also shown at Schulte's, should not be overlooked for energetic grasp of subject and strong feeling for



"MME. VERA LOURIAN"

BY FILIPPO CIFARIELLO





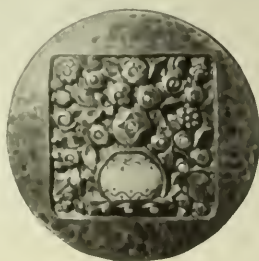
BRONZE SEALS

BY ALBERT REIMANN

the moods of winter and summer in mountains, near the Northern sea, and in midland scenery.—Also the name of Lothar Bechstein should be remembered for expressive colourism and strength of brush, but his talent appears to be still under the guidance of school precepts.

At the Salon Fritz Gurlitt two pupils of Wilhelm Trübner from Karlsruhe were introduced, Hans Sutter and Arthur Grimm. Both showed portraits, still-life pieces, interiors, and realistic genres, and their works pointed to methods of unusual soundness and pictorial superiority. It was interesting also to see a collection of landscapes by Carlo Böcklin, the son of the famous painter, who strives seriously to strike out a line of his own. Romantic and decorative qualities revealed themselves unmistakably in his views of Italian scenery, but the technical structure was less convincing.

The Albert Reimann School of Applied Art arranged recently an exhibition to show some of the latest work done in its different classes. Batik has been continued with great energy and this technique, executed on all sorts of materials, is now well introduced into industrial life, especially in the costumiers work-



BROOCHES

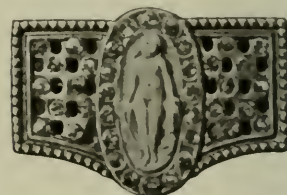


BY ALBERT REIMANN

shops. The drawing class for fashion papers under the direction of the well-known draughtsman, M. Helwig, showed successful endeavours to outgrow conventionalism. The designs for jewellery, metal-work and batik were of great diversity. Geometrical, floral and animal motifs are developed from a serious study of nature, but just now the archaic figure seems a particular favourite.  
J. J.

## ART SCHOOL NOTES.

LONDON.—The subject for one of our recent competitions was a water-colour drawing after an old piece of embroidery, and among the drawings sent was that of which a reproduction in colour is here given. Miss Robertson has rendered the texture and





"THE MADELEINE." FROM THE TAPESTRY "THE  
APPARITION OF THE CHRIST TO THE MADELEINE" AT THE  
LOUVRE, PARIS. DRAWN BY MAY ASHE ROBERTSON.





## Reviews and Notices

general appearance of the original with remarkable fidelity.

The Royal Academy schools suffered a great loss by the death of Mr. Ernest Crofts, R.A., who as Keeper had been in charge of them for nearly thirteen years. Mr. Crofts fulfilled the manifold duties of his position admirably and his death has been deeply regretted by the hundreds of students, past and present, whose work from time to time he directed. The students wish to show their appreciation of the late Keeper by erecting a memorial tablet of marble in the church at Blythburgh, Suffolk, and a committee has been formed to carry out this project. Mr. Crofts had many connections with Suffolk, where most of his ancestors are buried, and at Blythburgh, a quaint little town not far from the artists' village of Walberswick, he owned a house where for years he had been accustomed to spend part of the summer. The Committee will be glad to receive contributions (not to exceed half a guinea) towards the memorial fund, from students who worked in the Academy schools during the Keepership of Mr. Crofts. They should be sent to the Manager, London County and Westminster Bank, 21 Hanover Square, W., for the "Ernest Crofts Memorial" Account. Past students who wish for further information can obtain it from Mr. G. P. Anzino, Wahroonga, Nepean Street, Roehampton, S.W.

Mr. Crofts was the eleventh Keeper of the Royal Academy. The Keeper is supposed among many other things "to regulate all things relating to the schools, to preserve order among the students, and to give them such advice and instruction as they shall require." In the earlier days of the Academy the Keeper did most of the actual teaching, and had the power, practically, to admit students on his own responsibility, but the Keeper of to-day acts as a general director rather than as a teacher. Not merely the schools but the whole fabric and property of the Royal Academy are in his charge, and with the larger responsibility his remuneration has been increased proportionately. The salary has been raised by degrees until it is now £800 a year, and the "convenient apartment" at one time assigned to the holder of office has developed into the well-appointed house in the corner of the Burlington House quadrangle that is now the official residence of the Keeper.

Some attractive jewellery and decorative metal-work was shown at the fifth exhibition of the Sir

John Cass Arts and Crafts Society, held in Sloane Street. The society is composed of the students and staff of the well-known City school of applied art, where the instruction is upon the most practical and professional lines, and the average standard of the work at the exhibition was commendably high. Mr. Harold Stabler set his pupils a good example by contributing some enamelled candlesticks and a silver jug and bowl of excellent workmanship; Mr. Gilbert Bayes and Mr. R. Wells showed modelled work of good quality; and Mr. C. E. Kruger a capital study in pencil and several water-colours. The jewellery included a dainty gold necklace by Miss Martineau; some interesting work in silver by Miss Drummond; and necklaces and pendants by Mr. C. M. Kirkman. The contributors to the exhibition also included Miss Brooke Clarke, Miss Bousfield, Mr. Eichberger, Miss Kinkead, Miss Shipwright, Miss L. Rimmington, Miss V. Ramsay, Mrs. Stabler, Mr. E. P. Agnew, Mr. C. E. M. Bousfield, and Mr. H. J. Manwering.

This year an unusually large number of the old students of the St. John's Wood Art Schools are represented in the exhibition of the Royal Academy. So many of our younger painters and draughtsmen have been trained in the studios at Elm Tree Road that it would be impossible to mention all of them whose work is to be seen just now at Burlington House, but they include among others Mr. F. Cadogan Cowper, A.R.A.; Mr. Ralph Peacock, Mr. Byam Shaw, Mr. H. G. Riviere, Mr. L. Campbell Taylor, Mr. R. Vicat Cole, Mr. John da Costa, Mr. C. E. Brock, Mr. Lewis Baumer, and Mr. L. A. Pownall.

W. T. W.

## REVIEWS AND NOTICES

*Glasgow.* Fifty drawings by MUIRHEAD BONE. (Glasgow: James MacLehose & Sons.) Ordinary edition, £2 2s. net.; Portfolio edition, £3 3s. net. —The camera is always trying to rival the pencil, to render over again with its own uncanny truthfulness effects that have been tried in pencil. But in these drawings we have the pencil pressing the camera close in regard to minuteness of realism, inserting though what the camera can never insert, the affectionate touch in expressing that detail which no machine on earth can feel, even with an artist like Alvin Langdon Coburn behind it. Speaking generally of this volume we think perhaps it would have gained in character if the pastels and the more



## Reviews and Notices

broadly handled drawings that come in a group at the end had not been included. In the first instance they are not so much portfolio drawings as drawings whose effect can only receive correct valuation on the wall. If, for the collector's sake, they must be put together in a portfolio, it should not be the same one as that in which we tour Glasgow accompanied by an artist bent upon pressing upon our attention the beauty of architectural and street detail. The caressing emphasis which Mr. Muirhead Bone's pencil gives to every point that interests him communicates his enthusiasm for this detailed order of beauty. In the other drawings to which we have referred the point of view is changed, and the volume loses in homogeneity of character from the abrupt change.

*Old Chinese Porcelain and Works of Art in China.* By A. W. BAHR. (London: Cassell & Co.) 30s. net.—In November 1908 there was held in Shanghai an exhibition of Chinese porcelain and other works of art belonging to prominent native and European collectors resident in the Far East. The exhibition was one of unusual interest as it was the first attempt of the kind believed to have been made in that country. Examples were shown from the collections of H.E. the Viceroy of Liang-Kiang, H.E. the Governor of Nanchang, and other amateurs of Peking, Shanghai, and Canton—a total of about 3000 pieces being brought together to illustrate the art from the Primitive or Sung period through the Ming, Kang-Hsi, Yung-Cheng, Ch'ien-Lung periods down to modern times. That such an occasion should be signalled by an adequately illustrated catalogue was naturally most desirable, and in its production the services of Mr. A. W. Bahr, himself a well-known collector and expert, were enlisted. The result, with its numerous plates in colour and monotone, is most successful—the valuable notes appended to each example illustrated being highly informing. The work of seeing such a book through the press was naturally an onerous task, and much praise must be accorded to Mr. James Orange, formerly of Hong-Kong, for his painstaking labours in this matter. All collectors of Chinese porcelain should possess a copy of this book.

*Lady Charlotte Schreiber's Journals.* Edited by her son, Montagu J. Guest, with annotations by Egan Mew, 2 vols. (London: John Lane.) 42s. net. But for an introductory biographical notice, these two volumes are, as regards the letter-press, which fills over a thousand pages, practically a transcript of the journal in which Lady Schreiber, famous as a collector of "ceramics" and antiques, recorded her incessant pursuit after specimens to

add to her collection, of which a valuable portion was made over by her to the national collection at South Kensington. This *chasse*, as she calls it, covered an extensive field and as here recorded lasted from 1869 to 1885; it seems indeed to have been a passion which left but little room for other interests, and consequently, though her quest of *objets d'art* took her to all sorts of out-of-the-way places in various parts of Europe, and thus gave her many opportunities for making interesting observations, we find but little allusion to anything beyond the immediate purpose of her travels. If, however, the general reader will not be able to extract much satisfaction from these "Confidences of a Collector," there are, no doubt, many among those engaged in the same pursuit, even though on a much smaller scale, who will find the volumes interesting and even at times exciting. There are over a hundred fine plates and the work as a whole is admirably presented.

*Le Morte Darthur.* By SIR THOMAS MALORY, Kt. From the text of WILLIAM CAXTON. Illustrated by W. RUSSELL FLINT. Vol. II. (London: P. H. Lee Warner, for the Medici Society, Ltd.) £10 10s. per set of 4 vols.—As Mr. Russell Flint goes on with this elaborate work his illustration seems to steadily gain in the qualities which make all the difference between decoration in the vein of one of the noblest themes in literature and merely facile illustration. *How Sir Gareth came to the presence of his Lady* is a picture for which we are grateful to the artist; in point of colour, like many other pictures in this book, it presents us with something more carefully considered than that which at one time of his career Mr. Flint seemed prepared to give us: then he was tempted towards a cheaper and a more sensational character of colour. Something has saved him as an illustrator—very likely the high motif of the themes he now has in hand. With the necessity to forego some superficially attractive elements of style, associated with the early facile execution, he has put in its place a deliberation over contour which was formerly absent from his work, in this way adding strength to his designs.

*Modelling: A Guide to Teachers and Students.* By EDWARD LANTERI. Vol. III. (London: Chapman & Hall.) 15s. net.—Like the two preceding volumes, both of which have now been in circulation several years, this third and final volume of Prof. Lanteri's admirable text-book is thoroughly practical and may be unreservedly commended to the student who is making sculpture his profession. Many who have risen to distinction as sculptors

## Reviews and Notices

have been trained under Prof. Lanteri, whose signal merits as a teacher and worker are eloquently voiced by the eminent French sculptor, M. Rodin, in a letter printed at the beginning of this volume. The work as a whole is a development of notes used by the professor in his classes at the Royal College, and the exposition is throughout so clear and precise that the student can follow it with ease. The final volume is devoted mainly to animal modelling, and especially to a minute and detailed study of the horse, which occupies about half the book, while the lion and the bull are also dealt with separately. The process of casting in plaster is explained and exemplified by numerous illustrations from photographs, and the work concludes with some cogent remarks on the importance of prolonged study.

*Storia dell' Arte Italiano.* By A. VENTURI. Vol. VII., Part I. (Milan: Ulrico Hoepli.) 28 lire. —Amongst the remarkable group of Italian critics who of late years have with almost pathetic zeal devoted their attention to the study of the work of their great fellow-countrymen in the land where the decadence of æstheticism has been so rapid and so melancholy, none take higher rank than Signor Adolfo Venturi. The first six volumes of his truly monumental "*Storia dell' Arte Italiano*" bring the history of painting in Italy down to the beginning and of sculpture down to the end of the fifteenth century. The first part of the seventh just issued deals exclusively with the earlier of the Quattrocento painters. It begins with the immediate precursors of Fra Angelico, to whom a larger space is devoted than to any other artist, and ends with an eloquent tribute to the universal genius of Leonardo da Vinci, for whom, as for the saintly friar of San Marco, the writer evidently has a most profound admiration. The new volume is marked, as are all its predecessors, by its matured and balanced judgments, and a special feature of it is the attention given to certain minor painters such as the members of the Zavattari family and the so-called "*Maestro del Bambino Vispo*," who aided to some extent in bringing about the revolution that culminated in the sixteenth century. An excellent and copious series of black-and-white reproductions of typical frescoes, easel pictures, miniatures, &c.—some of which, by the way, are wrongly named, notably the fresco called the *Madonna col Bambino*, which should be *St. Anne teaching the Blessed Virgin to read*—affords the reader an opportunity of noting the peculiarities, affinities and divergencies of style described in the text, and exhaustive lists of paintings, drawings, &c.,

give added value to a publication that when completed will be one of the most trustworthy and up-to-date art monographs of the twentieth century.

*The English Staircase.* By WALTER H. GODFREY. (London: B. T. Batsford.) 18s. net.—This historical account of the characteristic types of English staircases is a welcome addition to the literature of architecture. The author traces the development of the staircase from the mediæval period when the straight flight of stone steps and the winding or newel stairs were practically the only types in vogue, through the Elizabethan period, when the first real development of domestic architecture took place and the joiner ousted the mason in the construction of the staircase, the Jacobean with its arcaded balustrades, the Stuart, with its continuous carved balustrade, the later Renaissance, which saw the introduction of the twisted or spiral baluster, to the Georgian period, when the ideal took the shape of one continuous curve from floor to floor. All these stages are exemplified in the numerous text illustrations and in the excellent series of sixty-three collotype plates after photographs by Mr. Horace Dan, which give this volume a high value as a work of reference.

*Lives of the British Sculptors.* By E. Beresford Chancellor, M.A., F.R.H.S. (London: Chapman & Hall.) 12s. 6d. net.—An authoritative history of British sculpture has long been wanted and Mr. Chancellor's volume is certainly a step in the right direction, but for some reason very inadequately explained it comes to an end with Chantrey, that is to say, on the very eve of the revival of English plastic art. The men who have raised that art to the high position it now occupies, the Westmacotts, Foley, Gibson, Wyatt, Milnes, and above all Alfred Stevens, whose beautiful creations are worthy to rank even with those of some of the great Italian masters, are only mentioned casually in the Preface and more than half the volume is devoted to the consideration of the work of foreigners. But for this strange incompleteness the book is well worthy of the attention of the student, giving a very clear account of the development of decorative and independent sculpture in England from mediæval times until the middle of the nineteenth century. Certain historical dissertations, it is true, notably that on the relations between George Villiers, Duke of Buckingham, and Charles I. when Prince of Wales, needlessly break the continuity of the narrative, which is, however, so far as it goes, full of well-digested information.



## *The Lay Figure*

### THE LAY FIGURE: ON ACQUIRING A HABIT.

"It always seems to me to be a great pity that an artist should get into any fixed habit of expression," said the Art Critic. "Surely there is much merit in variety and in reasonably frequent change of subject-matter; it cannot be good for a man who calls himself an artist to work always along the same lines?"

"You have evidently been doing a round of exhibitions," laughed the Man with the Red Tie, "and they have got on your nerves. I know quite well what you are referring to: you object to the unblushing way in which the modern artist habitually repeats himself."

"Precisely! That is what troubles me," replied the Critic. "When you go to an exhibition nowadays you can identify at a glance the contributions of all the better-known men; not so much by the excellence of these contributions, unfortunately, as by their close resemblance to most of the other works which these same artists have exhibited year after year. Directly a painter makes a success with one particular type of picture or with one particular class of subject he seems to settle down as a matter of course to produce variations on it for the rest of his life."

"Is he to blame for that, or is it the fault of the public?" asked the Man with the Red Tie. "Don't you think he is often forced into a groove by his popularity? Because he does one sort of thing rather better than any one else, every collector is anxious to acquire a sample of his production in that special line and no one will encourage him to attempt any departure from it."

"But he must have been working on that line for years to have established a reputation as a specialist in it," protested the Critic. "The habit of repeating himself must have been acquired before he became popular. He creates the demand by manufacturing and advertising a certain article, not by impressing the public by his originality and versatility."

"May I say a word?" broke in the Plain Man. "Do I understand that you object to an artist doing what people expect him to do? If there is a demand for a certain kind of work which he can do exceptionally well ought he not to supply it?"

"I do not think he ought to sell himself to the public," answered the Man with the Red Tie, "whatever the demand may be; but I do admit that a great many temptations to forget the duty he owes to his art are put in his way."

"And I think that he is usually too much inclined to yield to these temptations and to try and create a demand by undesirable means," commented the Critic. "He sets to work to repeat himself because he gets the idea into his head that if he says the same thing over and over again with as little variation as possible it will ultimately secure attention."

"Like the patent medicine man," laughed the Man with the Red Tie, "who knows that if he advertises his wares long enough and often enough he will be quite certain to persuade the public to buy them."

"Why should not the artist, who is, after all, a business man in the sense that he produces things which are for sale, adopt the methods which are successful in other forms of business?" asked the Plain Man. "He must repeat himself if he is to become known to the public. How should we ever recognise his work if he was always chopping and changing about? It is only the men who adopt a line and follow it out consistently that can be sure of gaining positions as popular favourites, because it is only those men who stand out from the rest. Personally, I like an artist who has a definite style; it makes it so much easier for one to find his work in an exhibition, and it is such a blessing to be able to recognise at once the things that one wants to see."

"A definite style!" cried the Critic. "Is that what you call it? My dear friend, style is the expression of an artist's personality not the consequence of his harping persistently on a single note. A man may have a perfect style and yet be the most versatile and original person you could possibly imagine. I am asking artists to allow personality a better chance in their work and to give up the merely mechanical trick of repetition, the habit of copying themselves which prevents them from developing anything like style. And as for your admission that you could not recognise any man's work unless it was just a reproduction of what he has done so often before that every sensible being loathes the sight of it, all that I can say is that you ought to be ashamed of being so lamentably ignorant. It is people like you who drive clever men into a rut and force them to stay there."

"I am very sorry," said the Plain Man, "but, you see, I know what I like, and if I like the work of a particular man I do not want him to do things that would probably not suit me at all."

THE LAY FIGURE.

SOME RECENT WATER-COLOURS  
BY EDWIN ALEXANDER,  
A.R.S.A., R.W.S.

IT requires a fine and ever-present sense of proportion to live among mole-hills without regarding them as mountains, and in art it is not easy to push your explorations far into the minor phenomena of nature without losing the relationship between beauty in small things and nature's larger themes. Yet it is precisely this relationship that Mr. Edwin Alexander is so successful in observing in his drawings. One cannot think of any other artist whose view, of bird-life, say, is so little taxidermic, or whose art in the intimation of detail is so suggestive of the affinity with nature's whole design. This sort of success is of course determined by an attitude of mind, it is not the sort of success that can be planned. One has only to look at such a picture as Mr. Alexander's *The River Mouth* (p. 96), with its sense of distance and of loneliness, to have it, in his case, fully explained; such responsiveness to the mood of nature, since it is in his power, will not forsake the artist when he brings his attention down to detail.

Two kinds of love of nature seem to run side by side, finding expression in painting; there is the love of every mood in nature itself, of which the clamorous birds are but a well-loved part; and there is that other frame of mind which some artists seem to share with our scientists, if one may judge from their pictures, in which the landscape is as impassionate as a drop-scene to the drama of bird and insect life. If we distinguish clearly between the two classes, we shall unhesitatingly place Mr. Alexander with the first, though it allows him few companions among contemporary animal painters. And it is necessary to classify the character of his art thus, before we try to determine the place of the niche that fame reserves for him, as one who really has an art. Every lover of art finds out the rarity of artists, even among painters. There must be that loyalty to emotion, shown in careful expression, without which loyalty to anything else is irrelevant to art.

Never in history have birds, or any animals, received such flattery from the human race as they do now. Bullfinches, goldfinches, young brown owls, and all the rest of them are posed for their portraits; the services of the best artists are enlisted, and they have frames all to themselves



"MICE"

(The property of Mrs. Walter Jones of Hurlingham)

BY EDWIN ALEXANDER



and backgrounds designed to throw into relief their fine feathers, and when their heads are turned, the movement is noted and extravagantly praised again in art. We do not know how this has affected the creatures themselves, but the reaction upon the artists is visible. Only in exchange for extravagant admiration have the less apparent characteristics of animal life been shown more fully to men; and there has sprung up a new kind of animal picture in which such artists as Mr. Edwin Alexander and Mr. Joseph Crawhall excel, and in which the obvious is passed over in favour of a studied deference to the thousand and one little idiosyncrasies of manner upon which animals of the same species rest their claims to an individuality. As in these days such an elaboration of the knowledge of every part of life proceeds, to the end of an enriched sense of life altogether, art itself increases its affluence, and the infinite possibilities that yet further await it frame themselves into a faith.

There is something surprising in the willingness of man to sit, as described above, at the feet of animals, but it is of a piece with the humility with which every kind of knowledge begins—and not only *begins*, for a reflection of it is conveyed in a letter before the writer as he pens these lines, in which Mr. Alexander briefly expresses himself in regard to painting. "The more

one goes on—or rather as one gets older," he says, "the less one cares to make definite statements." Of course where, in this respect, the artist refrains, it is not for us to rush in, though we like making definite statements. He continues: "I feel more inclined to try to learn from others than to attempt to teach them"—a sentiment not without charm from one whose fluency of style in painting is so enviable.

Apropos of Mr. Alexander's first remark, just quoted, we may state that the artist was born in Edinburgh in 1870. It is interesting to note that with the exception of a few months in Paris his art education was also received at the School of Art in Edinburgh, and since the age of sixteen he has exhibited in the Royal Scottish Academy, of which he is an Associate. After his election to the Royal Society of Painters in Water-Colour just over ten years ago, when he was barely thirty, nearly all his work has been sent to the exhibitions of these two societies. A sojourn of three years in Egypt, the painter tells us, was one of the strongest influences upon his outlook upon things, though at the time production itself was almost suspended.

One must not forget Mr. Alexander as landscape painter, though in so far as the writer has had an opportunity of studying his art in this aspect, each scene had a general character which could best be



"IONA"

(The property of R. M. Lindsay, Esq., Dundee)

BY EDWIN ALEXANDER



"A WINTER DAY." BY EDWIN ALEXANDER





"GOLDFINCH"

BY EDWIN ALEXANDER

(*The property of A. J. Finch, Esq.*)

described perhaps in the phrase "a sanctuary for birds," a fact not altogether without significance. But we are dealing with a very versatile artist. One has but to remember the passionately minute delineation of plant life that has also formed so large a part of his work to perceive that his enthusiasm for nature is as comprehensive as it is fervent. In art it is that which has been done with pleasure that imparts pleasure; an acknowledgment that pleasure has been given is an acknowledgment of art.

As a rule, the artist who is fascinated by detail halts too long at local colour, his vision seems held at certain points and is tempted to magnify them at the expense of everything else, but with Mr. Alexander there is a certain swiftness in the style that touches detail with the right emphasis in passing and carries us on to its relationship with a

general effect. In the best art there is always a curious relationship between style and subject, and surely the touch should be light that lingers at detail which the eye of all but a scientist would treat casually. Yet how very few painters of the smaller phenomena of nature have found this out! Such things are not, of course, found out by contemplation but by instinct of a kind. In the mysterious recondite course to his undetected aims an artist finds his way as a bird to its nest; the route is to be followed but not to be defined. Between desire and result the processes at work are so involved that they resist the examinations even of self-criticism, and the constant attempts of outside criticism to interpret this mysterious province are like attempts to take a watch to pieces with a stonemason's chisel.

There has always been a certain slightness in



"THISTLE"

BY EDWIN ALEXANDER

(*The property of Mrs. Walter Jones*)



*(In the possession of  
K. Heywood Thompson, Esq.)*

"BULLFINCH." FROM A WATER-COLOUR DRAWING  
BY EDWIN ALEXANDER, A.R.S.A., R.W.S.





## *The Salon of the Artistes Français*



"NORTH SANDS, HOLY ISLAND"

(The property of Mrs. Walter Jones)

BY EDWIN ALEXANDER

Mr. Alexander's technique. It is an intrinsic part of the extreme economy of means by which he attains expression, and it is as far away from the slightness which touches things too superficially as the over-wrought work of a beginner is from the deliberations of a Dürer. It is the essence of what has appealed to him that he would extract, although his intentions are not, perhaps, too clearly defined to himself—the best intentions never are, and we should be going beyond our task in attempting to provide the artist with his theories. It is much more pleasant to simply record the impression his results leave upon his admirers who visit the Old Water-Colour Society's Galleries. Individuality in art is represented, and mastery within self-recognised and often self-imposed limitations is shown to the little admiring group of people that always mark the position of his pictures in the rooms. T. MARTIN WOOD.

THE Senefelder Club has met with a remarkable response to its attempt to spread an interest in artistic lithography throughout England. Besides selections of lithographs already sent to Bradford, Birmingham, Worcester, and Leeds, the Club has organised an important exhibition of past and present lithographic art now being held in the City Art Gallery, Manchester, and in the autumn a special collection of the latest work of the Club will be seen, on the invitation of the City of Liverpool, at the Walker Art Gallery.

### THE SALON OF THE SOCIÉTÉ DES ARTISTES FRANÇAIS.

THE Society of French Artists is one of the oldest institutions in France, for it dates from the reign of Louis XIV., and it has continued in existence from that time down to the present year, despite passing interruptions caused by war and revolutions. Formerly this Salon was the only exhibition in which one found examples of the work of contemporary masters of the art of painting, but unfortunately, like all very old institutions, the society no longer keeps in touch with the most modern tendencies and with the trend of present-day ideas. The countless little exhibitions in the various small galleries which are so numerous in the Paris of to-day have made us rather critical of art shows, and it gives one now no great pleasure to see in the huge rooms at the Grand Palais the thousands of pictures disposed row upon row. The visitor's first impression is generally, therefore, an unfavourable one on seeing so many mediocre or at any rate second-rate paintings. But we must guard against taking too general or too superficial a view; here, as elsewhere, we must take the trouble to search out the good things, and certainly for those who will put themselves to the pains of doing so there will be a reward often in the shape of a startling or interesting discovery.

The chief interest of the recent Salon lay, to my



## The Salon of the Artistes Français



"THE RIVER MOUTH"

(The property of Mrs. Walter Jones.—See preceding article)

BY EDWIN ALEXANDER

thinking, in the presence of paintings by foreign artists. The British, American, and Spanish schools were for the most part represented by works of originality which afforded a welcome relief to eyes tired with the over-familiar subjects of some of our own painters. Among the Americans, the most remarkable, both on account of his natural gifts as colourist and for his technique, was certainly Mr. Richard Miller, the painter of an excellent picture, *La Toilette*. Here were seen, on a medium-sized canvas, two women seated in a room, rendered with surprising fidelity and great sense of life and elegance. Mr. Miller makes use of a delicious range of colour on his palette, but I think he has never used it with such freshness and seductive effect as in his picture of this year.

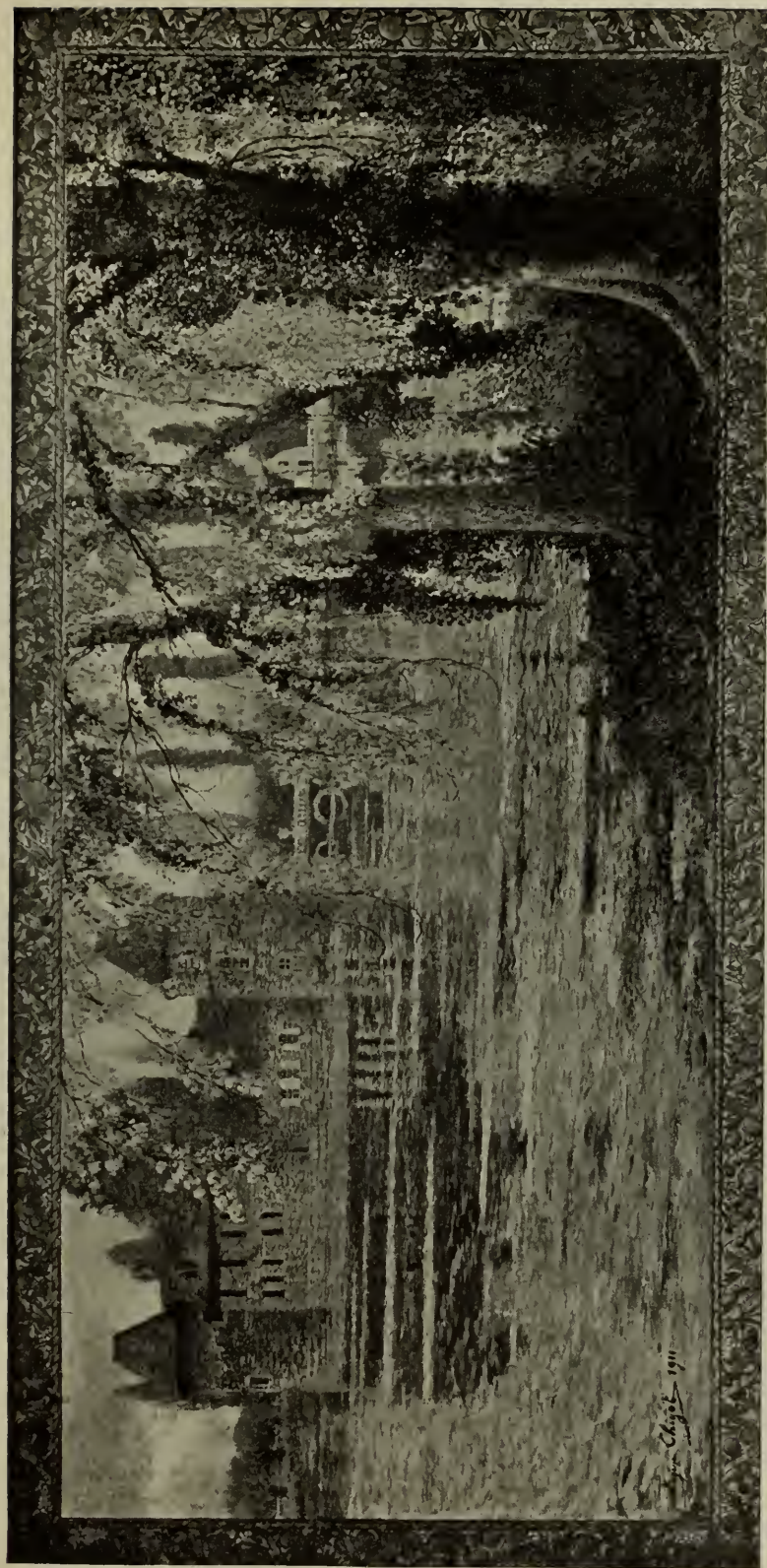
The Spanish school is also to be congratulated on having produced several works in the exhibition which were excellent and of very personal technique. First of all we had M. Vila y Prades, a remarkable pupil of Sorolla y Bastida, whose picture, a work of striking character, entitled *Les vendeuses de poteries à Séville*, has already been reproduced in THE STUDIO (March 1911, p. 151). After him came M. Vasquez Diaz with his *Retour de la fête del Cristo de la Voga à Tolède*, a veritable pyrotechnic display of colour. M. Carlos Vazquez is another brilliant colourist, as was attested by his two pictures *La fille prodigue* and *Les Roses ont les Epines*, though in this the artist has indulged a little in over-elaboration of detail.

There were as usual many huge paintings in the Salon. How few there were among them that

were anything more than somewhat distressing and immoderately padded-out compositions in which the artist retained no conception of all the necessary decorative qualities of a large mural painting! At the same time one did find an exception or two to this somewhat sweeping condemnation; so in Salle 1 I would mention the large ceiling by M. Calbet, destined for the theatre of Agen, and depicting the Muse of Music revealing to humanity the harmonies of nature. The work presents several excellent features, notably the painting of the figures flying through the air, in which the artist is reminiscent of Tiepolo, with whom, too, he shows similarity of colouring.

The picture of the year is a work by M. Jules Grün, the full title of which is *Un jour de Vernissage dans le Hall de la Sculpture au Salon des Artistes Français*. In this huge painting, which is among our illustrations, the artist has set himself the task of reproducing and that as faithfully as possible, the portraits of the best-known personages of the world of art in Paris. Hence it is that his work has achieved success with the general public, who are generally tired of this kind of painting, in which too often artistic merit has not been the first consideration with the painter.

Another large undertaking was that of M. Cormon, whose three ceilings and ten lunette panels for the Petit Palais des Beaux-Arts occupied an entire room at the Salon. No doubt it is difficult to judge the æsthetic merits of a decorative work when it is not seen in the position and with the lighting that it is ultimately destined to receive; nevertheless, one



"CHÂTEAU À L'AUTOMNE"  
BY EUGÈNE CHIGOT



## *The Salon of the Artistes Français*

could not but be struck in the present instance with the confused effect of M. Cormon's *ensemble*. The artist has attempted to embrace in a single composition all the varied and diverse episodes in history, with the result that when you have looked at these paintings no one form, no one vision, no one thought remains in your mind.

M. Fouqueray, who belongs to the Romantic school, is a colourist of great talent. His *Bataille navale* evinced the most charming and scholarly qualities.

Among the landscapes, certain good pictures remain in the memory. First of all the *Carcassonne*, by M. Guillemet. The composition of this work is not less happy than its tonality; the water in the foreground is painted with admirable transparency.

M. Eugène Chigot excels in the painting of water, and one finds in his work fine qualities of colouring coupled with a profound comprehension of nature. His *Château à l'automne* is a delightful work, in which the artist has found beautiful con-

trasts between the golden tints of the autumn leaves and iridescent effect of the reflections of the banks and of the façade of the château in the water in the foreground of the picture.

M. Lailhaca is as yet an unknown artist and one who cannot be said to have "arrived"; nevertheless his landscape in Salle 1 was one of the best pieces in the exhibition. The artist has painted a view of some cliffs rising out of a calm sea, and out of these simple—even banal—components he has evolved a picture noble in form and in composition.

M. Harpignies, the *doyen* not only of landscape but of painting in general in France, succeeded in astonishing us yet once more; his two landscapes bore the unmistakable imprint of the fine and robust talent of this astounding nonagenarian. I would also mention *L'Effet de soir* by M. Demont, a painter of warm and powerful harmonies; the snow landscape of Holland by M. Gorter, an excellent Netherlands artist; and the brilliant *Coucher de Soleil* by Mr. Hughes-Stanton. One noticed also the fine



"FOIRE DANS LE BERRI"

BY F. MAILLAUD





"UN JOUR DE VERNISSAGE AU SALON DES  
ARTISTES FRANÇAIS." BY JULES GRÜN



"CARCASSONNE" BY A. GUILLEMET





"SERVANTES PLIANT DU LINGE"  
BY JOSEPH BAIL





"FRÈRE ET SŒUR" BY AIMÉ MOROT

## American Artists in Paris

sea-piece by M. Pellegrin, an artist from Marseilles, who follows in his colouring the best traditions of the Provençal men, Ricard, Monticelli, and Ziem.

M. Maillaud has made a speciality of subjects drawn from rustic life in Le Berri, and this picturesque province furnishes him on occasion with the happiest of motifs. Such a one is his picture this year of a *Foire dans le Berri*.

One is accustomed to see numerous portraits at the Old Salon, and this year there were examples by the best-known artists, Gabriel Ferrier, François Flameng, Humbert, and others still. One of the best things was a portrait of two children by Aimé Morot, a very remarkable work. Among genre paintings one must not omit to mention an interior by Mlle. Demanche.

HENRI FRANTZ.

## THE AMERICAN COLONY OF ARTISTS IN PARIS. BY E. A. TAYLOR. (SECOND ARTICLE.)

I HAVE heard it said many times that the ultra-modern artists have the most educated and intellectual followers on their side and in harmony with their interests, but examine, not even minutely, their education and intellect and one finds it but a poor one-sided affair, elementary in its new idea of evolution and world-old disbelief, preaching the simplicity of Simple Simon and ignoring the complexity of simple things. I am heartily with all modern movements that issue from a sincere belief in its ultimate good; but each new shrine must have a place for a God and not an idol. It



"LE PETIT DE L'ASSISTANCE"

BY MLE. B. M. DEMANCHE



## *American Artists in Paris*

is common for artists to tell you they do not care for public opinion, yet they strive their utmost to produce exhibition pictures and subscribe to press-cutting associations. In no other profession, I think, will you find so many naughty children with childish grudges instead of childlike faith. Art's demands are for bigness—great men with a great outlook even in their dreams. All that remains of a nation is its art, and our museums and picture galleries tell us more of the past history of the perishable tribes of men and are far better guide-posts to the advancement of the future than all the dusty history volumes that have been written; yet it has come about that the designers of to-day and of the past—by them I mean all who follow the applied arts and crafts of use and utility, besides furnishers of our home—are held by the majority of picture painters to be without the pale of art, though I doubt not that they were the first to make picture painters possible. That it is a branch of art neglected by the modern who con-

demns the academic is evident, or he would not be so often found surrounded by his Louis XV. associations in the reign of King George and his Elizabethan constructions and furniture in Republican France. From such we cannot hope for any great art, nor again until the house and its decorations unite in a mutual progress. Art is a mind compelled by and compelling necessary elements that assist its desire to arrest for itself and others thoughts and tangible shapes. It is not a machine that can be elaborated in the chemical laboratory, though its emotions can be allowed to stagnate in narrow conceited channels, and an effort made to beat eccentricity into originality in the guise of self-expression, while to be proud of a limited and vacant mind seems proof itself of genius in much that is being done and exhibited to-day.

The Book of Nature is ever open; you can mark your own page with the creamy ebb-tide riband of surf that divides the land from the sea, and the sky



"EN MER"

BY MAX BOHM





"MÈRE ET ENFANTS"  
BY MAX BOHM

## American Artists in Paris

will either lighten or shadow your page. The greatest have studied it, and the great still fondle its dim records—dreamers, poets, painters, symbolists, idealists, realists; from it came all, back to it go all, and it is for our artists to tell us what they see, not what their masters have underlined; but do not think of your imagination gathered from its leaves as a gift only for the painter and poet; appreciation is another form of it, or your songs would never be sung nor our public galleries have come into existence.

The universe knows that for commercial enterprise America is in the vanguard to-day, and what it has not touched in that sphere is of little importance, but the reaction comes as it must; life does not consist in bread alone. The knowledge of the encyclopædia is theirs, and what it lacks they can buy, save one thing—culture. I hate the word, but its seven letters insignificantly express my meaning. America is young, and the power, the ability is all there. Buying fabulously the refuse of other nation's painters will not give her it nor add an inch to her stature. She must look to her own artists, and in Paris there are many men and women producing to-day out of their new world, combined with their aptitude for European experience, work that is going to make America as great a force in art as in commerce, but you can't hustle it in trusts and syndicates or learn without sifting your experience to make brilliant spectacles on large canvases for immediate importation.

In illustrating the work of Max Bohm I will not pretend to criticise but to learn something about another whose love is in his work, which is always interesting, and to the country he has left so long should be vastly so. Many cities and villages of many lands know him, and the old proverb of the rolling stone does not count; he had a soul of retention to exploit at each journey's end, and to day we find him still going his own way in spite of a knowledge of the ways of all others. He has

outstanding beliefs from which he never wavers, and a prominent one amongst them is that a picture should always be a decoration within the frame, and have an interior design as well as exterior, an interest that holds you apart from pattern and rhythm of line. That he has attained this is fully felt in *Golden Hours*, which was purchased last year by the Musée du Luxembourg—and also in *Mère et Enfants* in this year's Salon of the Artistes Français. You feel, too, in our coloured plate that there is something more than mere pattern and paint. The glory of medals in his case have not disturbed his progressive vision, each period of his work always retaining qualities peculiar to itself. The lover of brilliant colour and detail will not find these ordinary appeals of popularity—but only a broad treatment revealing a masterly ability in the technical side and the artist always; and for those who expect yet greater things from him I predict no disappointment from a knowledge of a large half-finished mural decoration that he is at present engaged on for the new court-house in Cleveland, Ohio.

All know the usual Breton picture of the Market—the Washerwomen and the Fishers of Concarneau, with their photographic common-



"GOLDEN HOURS"

BY MAX BOHM





PORTRAIT OF MADAME B. FROM  
THE OIL PAINTING BY MAX BOHM.





## *American Artists in Paris*

placeness, but few have given us the internal feeling, emotion if you will, or sentiment if you like, of Brittany's vast undulated landscape, with its scattered villages and inherent Celtic sadness that seems to brood over the hazy low-lying hills with their sentinels of drowsy dolmens blinking at the momentary sun-rays, as they single out the spire of some humanly designed church with a Calvaire at its gateway, or dreamy with the melancholy of echoing lullabies borne from the fields of workers who are little concerned with the world beyond their own—huge men and women with brows furrowed and tanned by the sun and earth, and restricted minds illumined perhaps now and again with some past glory but living still where the implements of harvest are the reaping-

hook and the scythe. If Miss Esté feels not some such premonition in her work, then her land- and sea-scapes belie her, for in no other artist's pictures of Brittany have I seen the veiled tragic significance revealed without the symbolical costumed figure. Miss Esté is an outcome of herself, and among those who assisted her she has the greatest praise for Miss Emily Sartain and Charles Lasar. She has nothing childish in her nature, and her first studies were made in the Philadelphia Academy, where she was convinced that "construction" was of the greatest importance.

Miss Esté's gospel, I should think, is hope; each thing she does is always better than the last, and with this and her belief in solitude and never thinking of the way "the great ones" paint lies her art's salvation. She is an Associé of the Société Nationale des Beaux-Arts, and the French Government made no mistake in purchasing her large landscape in the recent Salon of that society.

The work too by Mary R. Hamilton is personal and distinct. The assertion that women cannot do the work of men has lost much of its too long recognised truth, as every day finds them fulfilling spheres with greater ability, making our little arrogances less evincive, and in art to-day we find when women painters realise their own God gifts that man's greatness outsteps them only in space and muscular equipment. I do not say Mrs. Hamilton sides with me; her work is my only proof, and with her retiring disposition I doubt if I should have seen much had I not first been attracted by a Venetian study bearing her name in Scotland and afterwards a group of water-colours and oils in the Salon of the "Indépendants" and another in the Salon des Beaux-Arts. She had a few private lessons in



"BEFORE THE WINDOW"

BY MARY HAMILTON

## *American Artists in Paris*

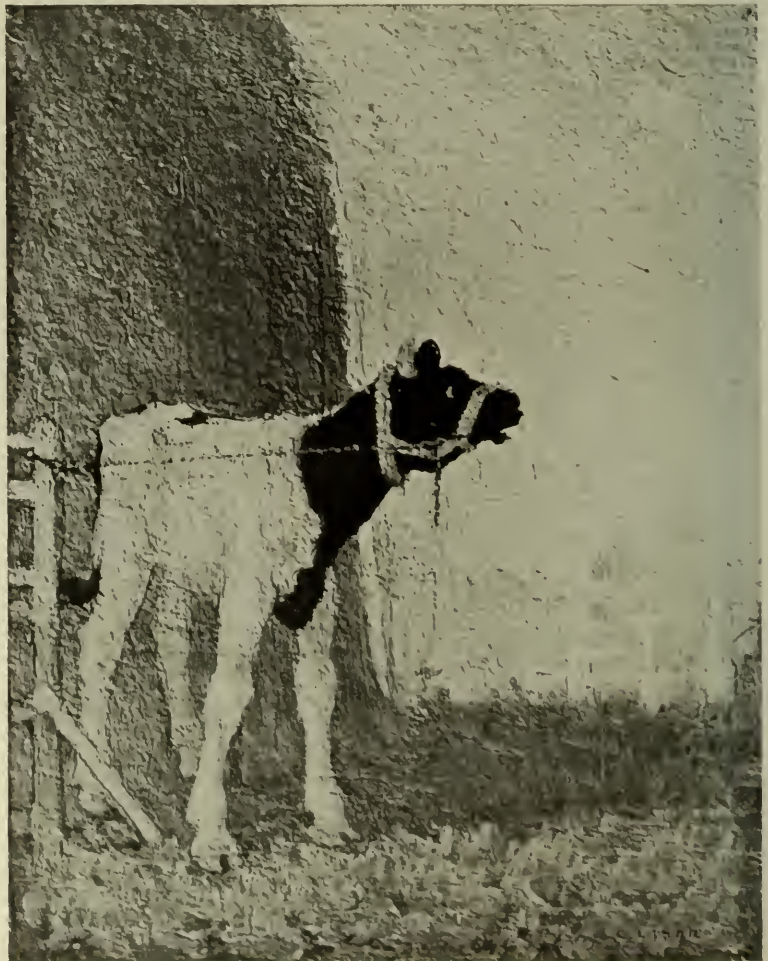
Canada, and a more prolonged study under Skarbina in Berlin, with occasional application in Paris, Venice, and Holland; there is little else to say save the old story of the earnest seeking to find oneself in one's own thought and belief and the varied experience that expresses itself ultimately. Her work in oil is strong and sincere, but to me her water-colours make a special appeal with their quiet charm; they show a thorough understanding and sure acquaintance with the power of this medium, in which I feel her greatness lies.

In this year's New Salon and at the Galerie Devambez one got a good idea of the work of Edwin Scott. It did not beckon you by its brilliance of colour nor yet from its excellent position on the walls; amongst so much that was glaring without being prismatic one might have passed on but for its arresting sympathetic note of refined dignity; and one felt the early spring of the Paris boulevards and the golden glow of the fall. To read an artist's nature and outlook in his work is indeed a great thing, and to find it reiterated in the man is perhaps more wonderful nowadays. The spirit of the street and its moving humanity seems the keynote of this artist's work, and you feel that he gets it—whether to his satisfaction or not does not concern you—as his aims at attainment or technique never argue with you before the subtly unveiled poetical interpretation. To paint the streets of Paris or any other city is no easy task. One either sees too much or too little, or often only hasty atmospheric effects of sudden sunshine that carry one into another country, so that we fail to feel any recognition; but giving one a new side to a familiar scene in the same dress proclaims a greater insight and mystery; the lack of that one quality is the reason why so many pictures are just so much paint.

Edwin Scott may be considered fortunate to

have begun his study early in life, and the Art Students' League of New York found him an energetic pupil. Obeying the call of the Siren Paris while still in his teens, he became head of the atelier in drawing under Cabanel in the École des Beaux-Arts, returning home after a few years as drawing instructor in the school that gave him his first encouragement. But the claims of Paris were too deeply rooted, and one finds him now a devoted worshipper of her elegant and neglected streets—to him a constant source of revelation and inspiration for his poetical interpretation of its spirit and moving humanity. He works unheededful of the times, and exhibited little until recent years.

It is an uncommon pleasure that attracts one to the work of Charles Lasar. The whole aspect of the artist is so evident and yet so deceptive through it. His idea is that no two canvases should look alike, and this idea is so tenaciously carried



"THE CALF"

BY CHARLES LASAR





"THE BRIDGE AT AZY"  
BY CHARLES LASAR





"LA PREMIÈRE NEIGE"

BY FLORENCE ESTÉ

out that no one could convict him of repetition, and you will not find private collectors arguing over the similarity of their pictures by the same artist. He is a man of ideas, and for some years, by his wonderful power of exciting interest, conducted one of the largest art classes in Paris. Many to-day have much to thank him for, and the outcome of his work, a little publication entitled "Hints to Art Students," is unique in its practicality. Alert and alive with enthusiasm to any advancement, the dullness of the picture in the average curtained room has been claiming all his recent attention—that is, the problem of making the most brilliant retain its brilliance amidst dark surroundings without the phosphorescent trickery of the showman. What he doesn't know about colour is not worth knowing, and that he has solved his enigma was proved with certainty in a recent exhibition of his work I saw in his studio. Public exhibitions claim little of his attention, but what he has done for others and is still doing to-day makes him a prominent personality in the American colony of artists in Paris. *The Bridge at Ayr* is an excellent example of his work; with an intimate knowledge of composition he instinctively finds beauty of line and form in the simplest of subjects.

In giving a short note on each of the artists included in this article, I have left John Marin to

come in near the end. It suits his character completely; he is an elusive quantity and a modern of sanity and individuality. He is known chiefly in Paris and his own country by his etchings, but good as they are it is in water-colour he excels. Black-and-white reproduction gives one no idea of them, as his line and colour are so interwoven that the one is lost entirely without the other; but to repeat, he is an elusive quantity, having left Paris to arrange an exhibition of his work in New York, and to return soon with some of his latest and most representative work; and I bewail not having retained an original before his departure. So without a reproduction you must just take my word, and let me give you some extracts from his own description written to me some months ago after a fortnight's sketching in the Austrian Tyrol.

"You know once upon a time I saw a mountain, several mountains. I looked down into the ravines, I looked up the bellying sides, beheld forests, rocks, rifts, shrub and moss, reached the heights and soared above into the clouds. There were times when great patches were cut off by curtains of rolling clouds. Not all in one day, a succession of days, a succession of moments. Take, choose, make what you please! how you felt and what was revealed. Do you want to know what I think about etchings and what they should be? Well, little letters

## American Artists in Paris

of places. You don't want to write a volume to give tersely, clearly, with a few lines, each individual line to mean something, and there shall be a running connection existing throughout. There you have it—lines, letters; letters, words; words, a thought; a few thoughts and you have your line impression of a something seen and felt. So that when you are all through, to the eye your result will look like a written page."—In that slight selection is John Marin. For me to try and expound more than a man himself interprets or devises would be to do what has been done too much to-day by the followers of the great and popular, by those who sit round his productions on footstools with the wisdom of owls, finding virtues in their hero's failures and accidents, until one of them becomes honest or time exposes the feet of clay.

Though having a great admiration for the work of Marin and also the etchings of Whistler, Charles K. Gleeson is no imitator; his appreciation for much in nature that must naturally appeal to an etcher still indites from him his own reading; translating and interpreting, unravelling the pages that contain the history of man and his power of enterprise in the conglomeration of London and Paris buildings and waterways, occupy his happiest

moments. His constant seeking for a truer construction and adherence to form places him in the front rank among the few who understand the limits of the etching-needle and can make it more than lisp in expression.

Art is serious, and the roads for all to her secrets are rough; wealth cannot draw it from her, nor will she reveal it to your hasty desire to make gold, nor to the foolish sentimentalist of "Art for Art's sake." She is no beggar—Art's reward is hope, and in her garden are many flowers. Let the artist look to his seeds; you can learn to paint and be taught to draw, and mediocrity will build you a mansion and the crime of its ugliness go unpunished; but Art will build you castles towering in the air that will be castles indeed some day, but not built on the extraction of light or the division of shadows, or a medley of misunderstood and degenerate emotion raking for eccentricity in the garbage-heap of civilisation to satisfy self-deformed characters of mind and imagination *lacking the infinite*. In an article where space has not the power of elasticity one must regrettably overlook at present some few other notable artists, whose homes the surrounding country claims—and those whose work demands a grouping of another order. E. A. T.



"RIO DEL MENDICANTI, VENICE (ETCHING)

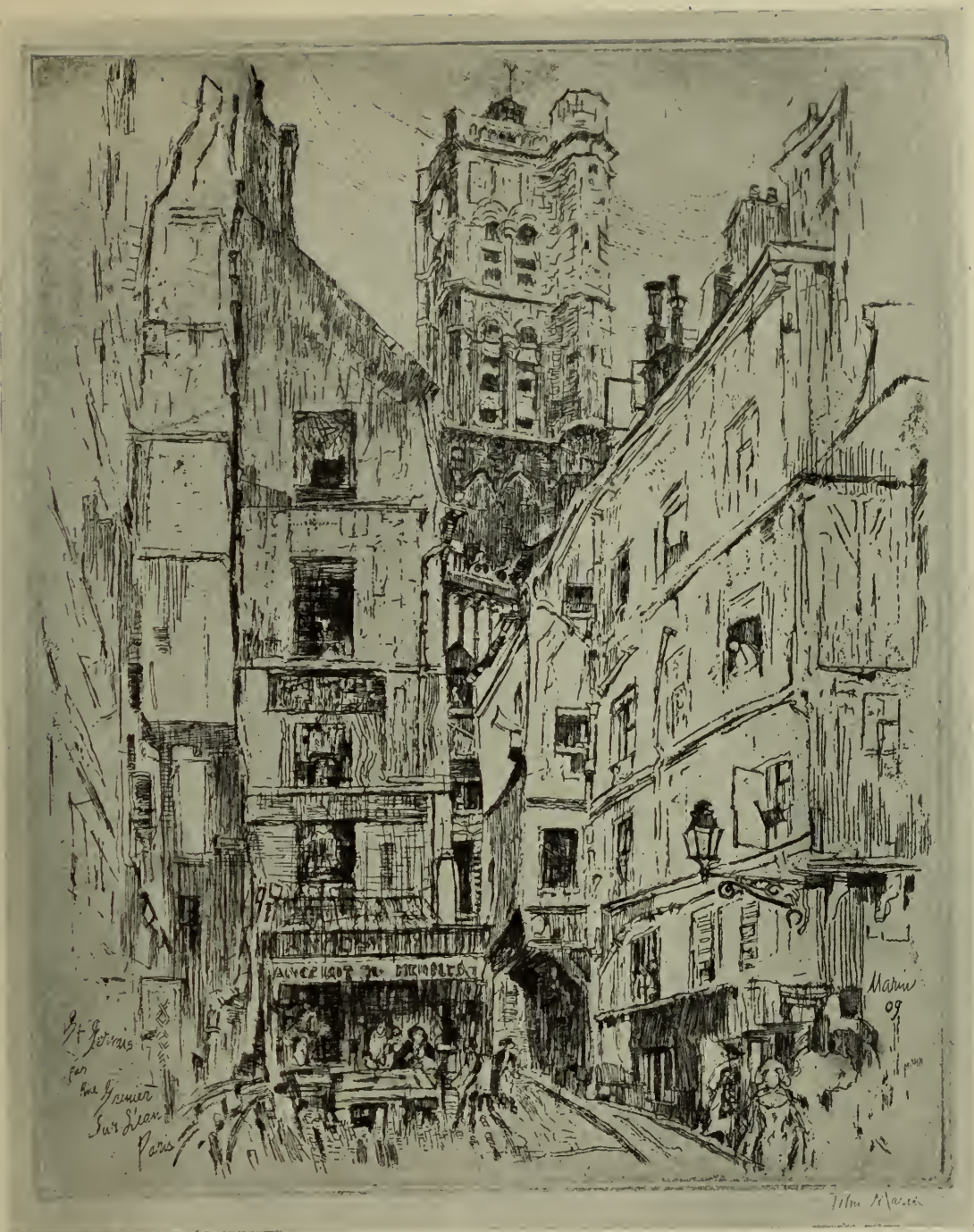
BY CHARLES K. GLEESON



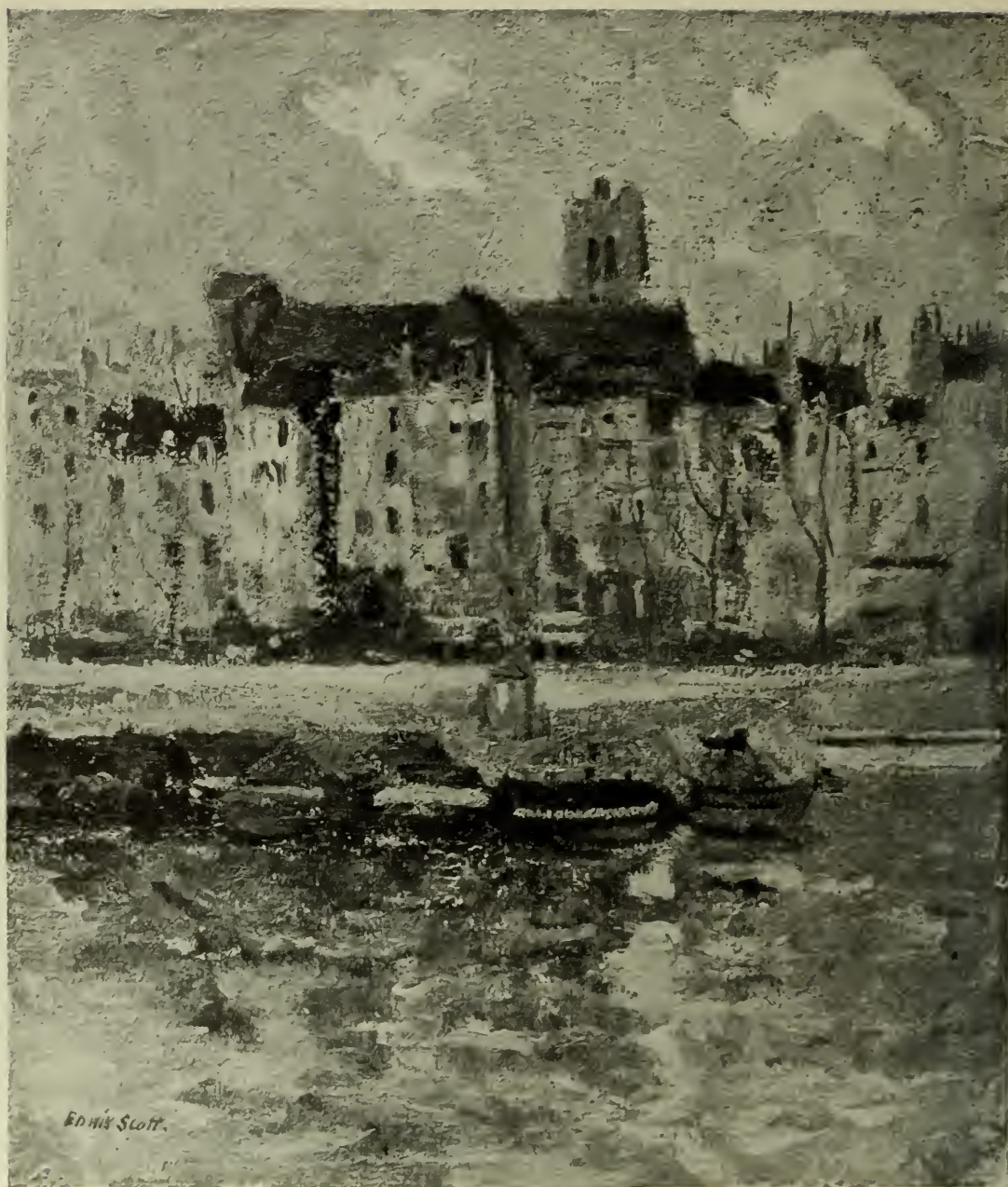


"RUE MOUFFETARD, PARIS." FROM  
THE ETCHING BY JOHN MARIN





"ST. GERVAIS, PAR RUE GRENIER-SUR-L'EAU,  
PARIS." FROM THE ETCHING BY JOHN MARIN



"LE MARCHÉ AUX POMMES." FROM  
THE OIL PAINTING BY EDWIN SCOTT



## The New English Art Club

### THE NEW ENGLISH ART CLUB'S EXHIBITION

THE New English Art Club is always interesting, but sometimes the interest centres in some three or four arresting canvases by the chiefs of the society, tailing off to not always very successful imitations by some of the neophytes. The case was very different with the exhibition which closed last month: though some of the immortals were not in evidence, the exhibition as a whole was a remarkable success, and hardly a single picture in it was without interest.

Nothing engages the attention more than when a well-known contributor to a society like this makes a sudden change or development of style. For a long time Mr. Orpen kept all eyes fixed upon him by this perfectly sincere manœuvre. This year, however, he has made no new departure; but there are members, two especially, who have developed something new: they are Mr. W. G. von Glehn in *The Garden*, a design for a mural decoration

or tapestry, and in another canvas of the same character, and Mr. Ambrose McEvoy in his *Anais*, which marks a development upon preceding works, not in character only, but in interest of style. Mr. McEvoy's strong literary bent seemed inclined to exclude from his interiors the sensitiveness of still-life interpretation that we have here. Mr. Philip Connard, too, made an attractive departure this year in his two flower groups. Mr. Francis James and Mr. Gerard Chowne have hitherto not had to fear rivals; but if Mr. Connard in his flower pieces can only refrain from intruding those "tasty bits" of colour with which he generally tries to enliven nature, they will have one. Mr. Shackleton, whose picture *The Island of Dreams* we are illustrating, would perhaps considerably advance the rate at which his reputation is growing by a little self-restraint in the matter of colour. There is a younger member of the club, Mr. Elliott Seabrooke, who possesses an instinctive sense of what should be the ingredients of a landscape—witness his canvas *The Kentmere Valley*; and in Mr. C. M.



"THE END OF THE CHAPTER"

BY P. WILSON STEER



## The New English Art Club

Gere's *A Hillside* there is much of the same kind of success.

Mr. Sargent in his *Nonchaloir*, while pretending to be occupied with pose and distribution of drapery, has given us one of those delightful representations of femininity with which he now likes to confute those who used to mark as a limitation on his part the inability to represent women with a Meredithian sympathy. Just that which gives the spirit to Mr. Sargent's picture is what is generally to be missed in canvases by Mr. Wilson Steer and Mr. W. W. Russell. Theirs is the rare success of portraying women in beautiful environments as part of those environments, but they tend to let the vitality of their pictures rest rather with the brilliant treatment of accessories than with the sitters. In landscapes Mr. Steer has achieved this year one of the greatest of all his achievements in *The Valley of the Severn* (*Storm Passing Away*).

Extremely interesting was M. Blanche's *Vaslav Nijinski's Danses de Mains*, while Mr. F. H. S. Shepherd's *The Dining-Room, 170 Queen's Gate*, marks a distinct advance upon preceding works, which is saying a good deal. Mr. George Belcher, so brilliant as a black-and-white man, succeeds with

colour well in his little grey picture *An Old Barn*. *A Cloud Shadow on the Sea off Cowes*, but more especially *Sky Clearing after Rain*, place Miss Alice Fanner somewhere very near the front rank as a sea-painter; the latter picture is an atmospheric triumph. *Bourdon*, by Mr. T. F. M. Sheard, should be especially mentioned with Professor Fredk. Brown's *Willows*, next to it. Mr. Maxwell Armfield in *Mimi in the Mountains* showed some of the dangers of work carried out too consciously on a decorative plan, which is apt to result in a milliner-like pleasure in the mere juxtaposition of an effective assortment of tints, and thus compromise other qualities. *The Manikarnika Ghat* and *Morning on the Ganges* are the names of two miraculous interpretations of the luminous Indian haze and the vibrating movement of brightly dressed native crowds by Mr. William Rothenstein. *The Church in the Fens*, by Mr. D. Muirhead, despite its somewhat unpleasant indigo colour, was strikingly successful in its chiaroscuro and composition; and Mr. Arthur Streeton's *The Artist's Dining-Room* was a fine rendering of a lamp-lit room with windows opening to the night. Mr. Henry Lamb, in two canvases, has been attacking



"NEAR HERTFORD" (WATER-COLOUR)

BY A. W. RICH



"CHILDHOOD." BY  
DAVID MUIRHEAD



## The New English Art Club

the old problem of rendering sorrow. There is a touch of the grotesque in sorrow, but in the man's face in *Mort d'une Paysanne* there is much more than a touch.

Mr. Algernon Talmage's *The Break in the Storm* and Mr. D. Muirhead's *Childhood* stood out among the canvases in the south-west gallery by their success in the themes taken up. These are included with our illustrations. Another canvas which deserved special attention in the same room was *Over the Hills and Far Away*, by Mrs. A. S. Hartick. Our notice of the exhibition would not be complete without mentioning the following successes: *In the Forest*, by Mr. Louis A. Sargent; *An Empty Courtyard, Tetuan*, by Mr. Henry Bishop; *A Wedding at Stebbing*, by Mr. Bernard Sickert; *The Rain-*

*storm*, by Mr. Donald MacLaren; *Study in Blue and White*, by Miss S. H. Jephson; *At Alfriston*, by Mr. Alfred Hayward; *Dessert*, by Miss Louise Pickard; *Columbine from Copenhagen*, by Miss Essil Elmslie, and especially Mr. C. H. Collins Baker's *The Pond*.

From the water-colours and drawings, always one of the most interesting sections of these exhibitions, we are illustrating works by Mr. A. W. Rich and Mr. Louis A. Sargent. These works, together with the diverse contributions of Mr. J. S. Sargent, Mr. Havard Thomas, Mr. Maxwell Armfield, Mr. Aubrey Waterfield, Miss Thea Proctor, Miss S. Gosse, Mr. R. Schwabe, and others, made this section particularly interesting this year.



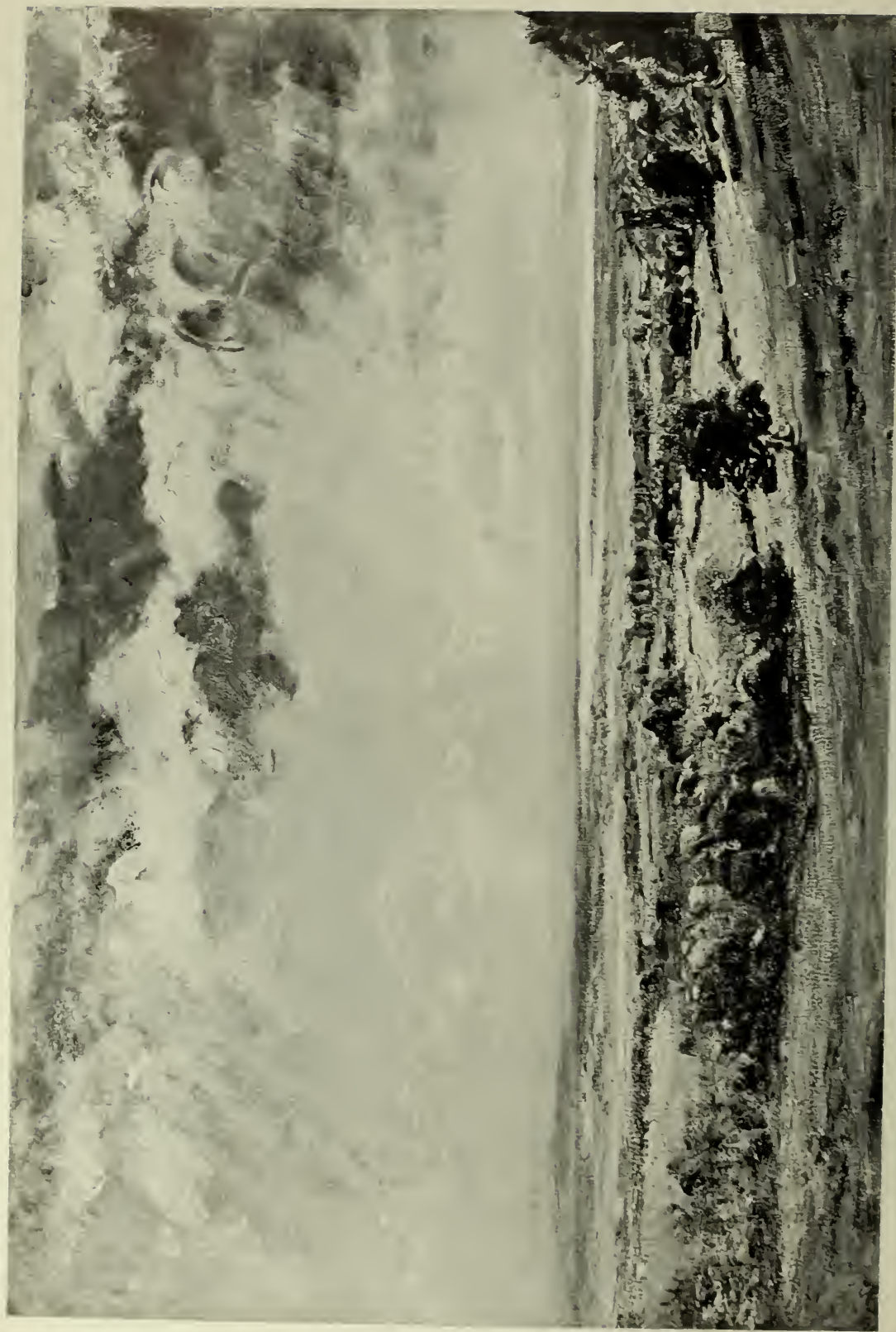
"SPRING IN THE HILLS"

BY LOUIS A. SARGENT



"THE ISLAND OF DREAMS"  
BY WILLIAM SHACKLETON





"THE VALLEY OF THE SEVERN (STORM  
PASSING AWAY)." BY P. WILSON STEER



"THE FAN." BY W. W. RUSSELL





"THE BREAK IN THE STORM" BY ALGERNON TALMAGE

A. Talmage 1910

## International Art Exhibition, Rome

### THE INTERNATIONAL ART EXHIBITION AT ROME: THE ITALIAN SECTION.

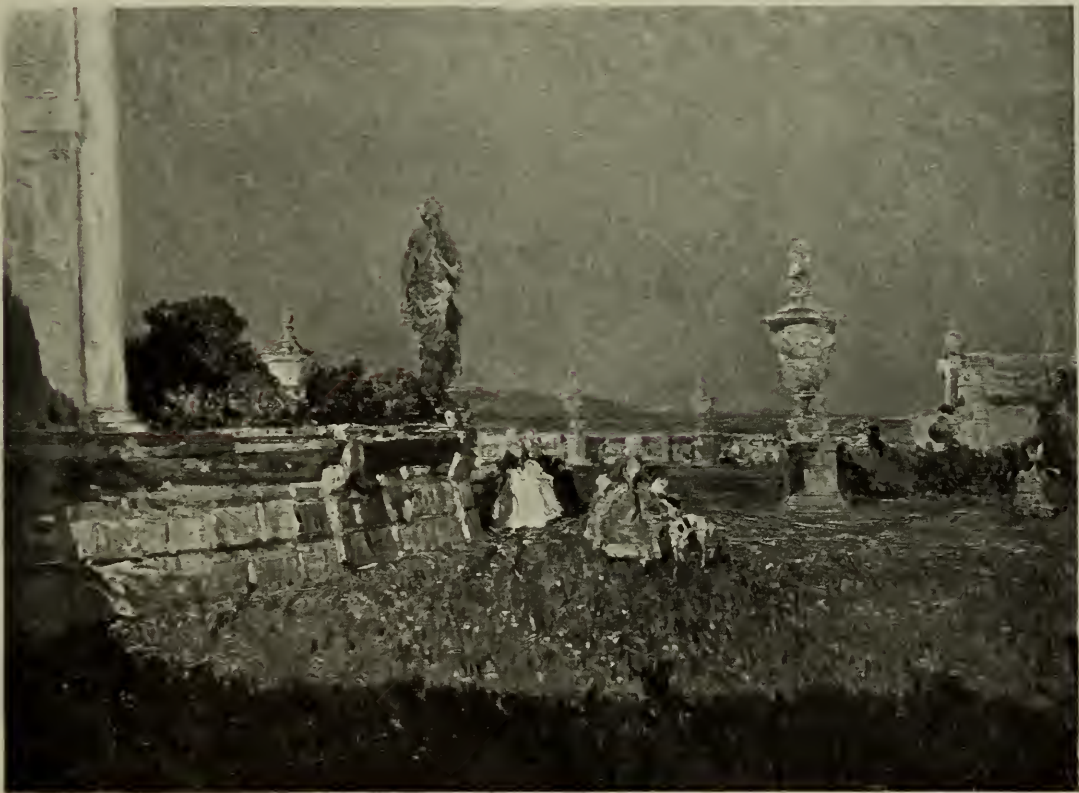
At the time these notes were written the great International Art Exhibition at Rome was so far from being complete that no definite judgment upon the exhibition as a whole could be pronounced, but the one point upon which there seemed a very general, if not universal, consensus of opinion within Rome and Italy was the success of the British section, which, except that of Hungary, was the only one ready by the opening date. Its commanding position, its fine architectural design—adapted very cleverly by Mr. Lutyens from a motive of Sir Christopher Wren's—and even its material would alone advance it to that place among the palaces which is fully secured by the magnificent quality, even more than the quantity, of its contents.

The *clou* of the section is undoubtedly the magnificently representative collection of "deceased British Masters" from Hogarth to Millais, Watts, Orchardson, and Leighton; and here a word of thanks is due to members of this special committee,

among whom I may mention Mr. A. G. Temple and Dr. Williamson, who have worked indefatigably under the able guidance of our Commissioner-General, Sir Isidore Spielmann, to secure the success of this part of the British exhibition.

It is, however, to the Italian section that I propose to confine my remarks on this occasion. If want of adequate selection is the fault of the British section in certain cases, here in the "Belle Arti" we have to note too much of this, but not selection of the right kind. My meaning on the point will be more easy to make clear when I have spoken in some detail of the exhibits.

First here I shall take the Milanese school. Mariani with his fine sea-piece (*Storm at Bordighera*), Mentessi with a fine nocturne of moonlight upon ancient shrines, Carozzi with his somewhat heavily painted landscapes, Alciati with two very brilliant pastel portraits, Amisani and Chiesa, both with portraits, are all examples of this school, which finds an exponent in the large Italian room in the paintings of Filippo Carcano. Though he occasionally lapses into Biblical narrative, Carcano is at his best in landscape, and here in *The Aeroplane* shows all his power. Amisani has been



"REZZONICO"

BY EMMA CIARDI





"FEMME NUE"

BY C. CATALDI

obviously affected in his art by the influence of Mancini, whom we shall come to later: but in all this school of Lombardy, which we may take to include such Piedmontese painters of landscape as Peliti, we find variety, originality, vigour—qualities entirely typical of the two cities of industry and progress, Turin and Milan.

One of the most attractive and interesting schools of modern Italy is that of Venice, and we touch this school already in the third Italian

room, in the "nocturnes" and moonlight effects of Fragiaco, who is most attractive in his *Harmony of Evening*—a scene at twilight on the Venetian lagoon; and again in the next room is the work of Bezzi, whose *Vision of Night* (*Visione Notturna*) has all the Venetian charm of great surfaces of rippled water and subdued light. In the same room Italo Brass strikes quite a different note in his paintings of the Carnival at Venice in the Piazzetta, of the Lido beach scattered with bathers, and the Café Florian with behind it the Piazza sparkling in the sunlight; but the romantic note finds expression again in the *Summer Night* of

Sartorelli, one of the finest imaginative landscapes in this section.

Better known perhaps—especially to the English public—is the work of the Ciardi family, of whom the brilliant daughter, Emma Ciardi, held quite recently an exhibition in London. Here the father, Guglielmo Ciardi, has three paintings, the best of which—*The Fisherman's Home*—has just the qualities of luminosity and of those incomparable pearl-grey tints of sea and sky which are peculiar



"LES RECLUSSES MISÉRABLES"

BY ERNESTO BIONDI



"LA RÉDEMPTION"  
BY ETTORE TITO





"L'AÉROPLANE"

BY FILIPPO CARCANO

to Venice: while the gifted Signorina Emma has two paintings, one of which (*Rezzonico*) has those qualities of fullness of sentiment and refinement of drawing and colour which so delighted us in past Venice exhibitions. Beppe Ciardi, her brother, has one painting of an old white horse, which is a clever study of light and cloud.

Ettore Tito, who may be fairly considered a Venetian, though I believe he was born at Naples, has an entire wall in the next room, but does not here rise to the level of his fine *Sala* in the Venice Exhibition of 1909. His *Redemption* seems inspired by earlier Italian religious art, and *Canalazzo* is a very clever rendering of lights upon water with gondolas and "barche" in movement, in which the foreshortening of the figures is admirable. This sense of rippling waters, of sunlight upon moving figures, and moonlight upon the broken surfaces, contrasting with the deep shadows of old buildings, fills the art of modern Venice, my notice of which I shall conclude with mention of the *Chioggia Fisher Girl* of Laurenti, and the *Fishermen's Houses* of Pieretto Bianco.

Quite different, both in technique and sentiment, is the school of Tuscany. A certain flatness of modelling, good sense of colour, and great charm

of sentiment are features which, by no means invariable, are very frequent in these Tuscan artists. Examples here are to be found in *The Madwomen*, by Raffaello Gambogi, which has just the qualities I have mentioned, in the two brothers Francesco and Luigi Gioli (*Holy Saturday at Pisa* and *Volterra*), in the work of Bastianini, Pellegrini, Lori, Ernestina Orlandini, and Llewelyn Lloyd, whose name is obviously suggestive of Welsh extraction.

Bargellini—with his finely decorative triptych in the large Italian room of *Resurrection*, with Giordano Bruno as its central figure—and Antonio Discovolo, with his imaginative landscapes, are too markedly individual to fall into line with the general characteristics of modern Tuscan art.

And now we come to the Roman school, which, in an exhibition held within Rome, demands special interest. And here the work of Onorato Carlandi may claim the first place, as being specially painted for this exhibition and the work of an artist who is well known in England, and has been for many years connected with artistic life in Rome. In his great triptych, *Alba Nuova*, the centre panel (*Forum Magnum*) represents the old Forum, the centre of Roman life under the Republic and Empire: the Via Appia (*Regina Viarum*) on the right, winding



"THE DESERTED CAMPAGNA"  
BY HENRY COLEMAN.

(In the National Gallery of Rome)



down to the sea near Terracina, indicates very appropriately the network of great roads with which Rome held together her vast empire; and *Mons Sacer* on the left signifies—by its association with that famous secession of the Roman plebs from the Senate—the fact that a just and wise expansion of the franchise can alone unite the peoples under one empire.

Opposite to this important and dignified work are Signor Camillo Innocenti's brilliant impressionist renderings of modern life. This artist has really spent some time in Paris, and his work, brilliantly clever as it is, has acquired quite a Parisian touch. In his *Night Scene in the Bois de Boulogne*, in the clever nude near this, and the fine portrait, he shows himself a painter of original talent who is searching out for himself a new path.

Another Roman artist of individuality and interest is Arturo Noci, who has only one painting here, of two girls at their toilet: a work treated with touches of pure colour, by what is often called the "divisionist" method. In the same room Lionne, another Roman resident, uses the same method for a scene of popular life, *Outside Porta S. Giovanni*; and to the same Roman school belong Parisiani (*Tiber at Ostia*) and Raggio, this latter still painting at nearly eighty-four years.

The portrait of Baron Nathan, Sindaco of Rome, by Balla, though a good but scarcely a flattering likeness, is not a pleasing work of art; but a clever painting by Signorina Annie Nathan, whom I understand to have studied under Balla, shows considerable promise. Gustavo Bacarissas, a native of Gibraltar, has a brilliant study of the *Soko* at Tangiers. Near this, Ferretti's portrait is scarcely equal to his landscape with the stone pines bathed in golden sunlight, and Pio Joris, Battaglia, whose work I remember at Venice with its fine loose technique, and Grassi, with his triptych of the Castel S. Angelo (*Ascensione*), represent the Roman school in this large room, while Nomellini has his *Garibaldians leaving Quarto*.

But it is really Antonio Mancini, born at Naples, but a Roman by many years of residence and art creation, who redeems this whole Italian section of the Belle Arti from the imminent risk of mediocrity; his eight paintings lift him to the first rank among modern painters of the portrait. Above all he is a colourist of unrivalled greatness. His portraits of women here are seated, while in the male portraits standing erect he gains the full advantage of the height of the figure. But how delightful are these seated portraits of women, revealing all the grave tenderness and personal charm of the Roman and North Italian women. Loveliest of all and most brilliant in treatment is the *Geltrude*, a portrait of extraordinary brilliancy, in which great pieces of mother-of-pearl are actually embedded within the colour-impaste of the rich gown. One trembles to think what might be the effect on unintelligent imitators of this technique, and among my Roman friends, who have known his work from the first, there are those who prefer to find the Mancini of earlier days in the *Female Nude Figure* of this exhibition, with its sobriety of colour and refinement of drawing.

We pass from the Mancini portraits to the room devoted to the work of Henry Coleman. I knew



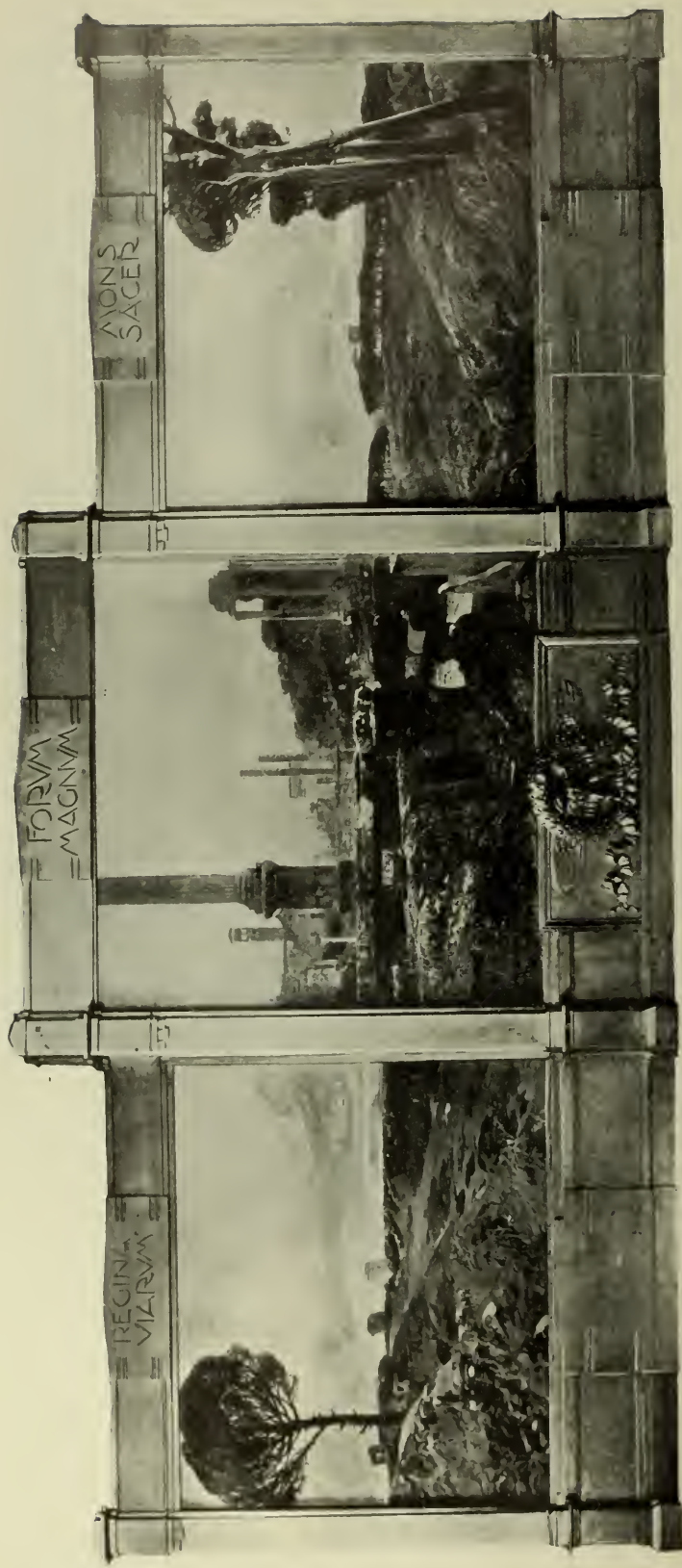
"GELTRUDE"

BY ANTONIO MANCINI



"LE MARCHÉ À TANGER"  
BY GUSTAVO BACARISAS





"ALBA NUOVA" (TRIPTYCH)  
BY ONORATO CARLANDI

## International Art Exhibition, Rome

Coleman personally, and was with him in Rome only two years ago, and we all, who knew him in this city, mourn his death as that of a sincere artist and attractive personality. Like his father he had come under the fascination of the wonderful Roman Campagna, though the high peaks too attracted him; and both these sources of inspiration appear in the interesting exhibition of his work here. Marvelously delicate, sincere, and careful in their technique are his water-colours, of which I admired particularly *Ciampino*—an exquisite rendering of the stretching Campagna; and going over this room with Signor Carlandi, whose own water-colours of the Campagna are so well known, I found he confirmed my judgment here, and pointed out to me also the *Via Ostiense*, with a flight of gulls across the old Ostian road, and the *Arx Gabina* (the old citadel of Gabii) which he told me was the last work Coleman completed before he died.

We come now to the sculpture, where, unfortunately, selection has been carried to the excess of excluding altogether the work of Italian masters of

known merit. A few figures, mostly in plaster, grouped around the entrance hall, are the work of Italians—among them Cataldi's *Nudo di Donna*, which shows careful modelling of surface and under-forms. Then on the other side, in marble, Guastalla's *Sensazioni*, a female head and bust, and Adolfo Apolloni's fine marble figure of *La Scultora*, really the only work here which is worthy of the occasion. We may turn from this to the relief by Ferrari, which is unequal to this master's real merit, and to the fantastic group in the inner hall by Ernesto Biondi of *Le misere Recluse*, a group of female prisoners. Here the grouping is certainly good as well as the characterisation, but the faces of some of the women seem to betray a lack of form and osseous sub-structure. And with Biondi the Italian sculpture of the Belle Arti is practically ended: the poorness of the exhibition is more startling in reality than it may appear in these pages: the empty spaces seem to actually cry out for the works which ought to fill them. Where, we exclaim, are the masters, not of the past fifty years (who might well have been here), but even of the present day—among the older men Bistolfi, Calandra, Maccagniani, among the younger Zanelli, Fontana, Dazzi, Niccolini? If Italian art was to be so absurdly, so unfairly limited—as I understand it has been—to work of the past two years, why at least were not these men admitted? Why, too, among the painters have Michette, Grosso, Dall'Oca Bianca, De Carolis, and that giant of form Aristide Sartorio been forgotten?

We might overlook the obvious haste and oversights of an exhibition which started too late, opened later than its date, and even a month after the opening was manifestly incomplete; the errors of an unindexed catalogue—distracting to the conscientious visitor or critic—and other faults of detail which it were captious to criticise too freely. But the outstanding fact is that this exhibition is not really representative, even of modern Italian art. Had the fine suggestion—which I have heard attributed to Signor Vigo Ojetti—been adopted of making this exhibition representative of Italian art for these fifty years of independence, a very noble exhibition might have been organised, and one worthy of Italy.

As it is a grand opportunity has been lost; and if in these pages I have gone carefully through the principal works shown it is because I wished to give them every justice and consideration, not because I for one moment regard this exhibition of Italian art as worthy of the great occasion.

SELWYN BRINTON.



"THE TOAST"

BY ANTONIO MANCINI



## *Decorative Panels by George Sheringham*

### SOME DECORATIVE PANELS BY GEORGE SHERINGHAM.

THE series of wall panels executed by Mr. George Sheringham, for a room in the country house of His Honour Judge Evans, deserves to be noted as an unusually attractive example of well-considered decorative work. During the past two or three years Mr. Sheringham has made for himself a very definite place among the younger artists who have the inclination and the capacity to deal with problems of decoration; and by the admirable quality of his achievement he has gained the sincere approval of those art lovers who can appreciate the value of a personal outlook and manner of expression in art practice. He has, indeed, a very real talent as a designer; his originality is unquestionable and his decorative

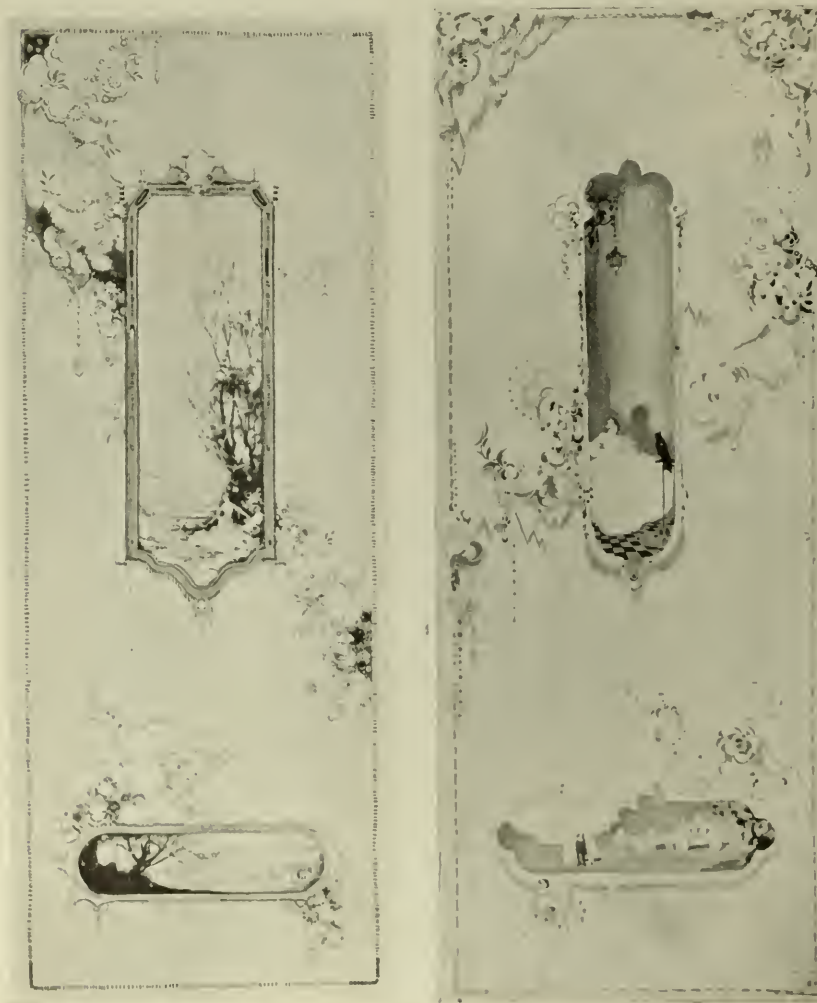
sense is guided by the soundest taste, and he has already, young as he is, acquired a wonderfully sure command over refinements of technical practice. Hitherto, he has chiefly confined himself to things on a comparatively small scale, to fans and small fanciful compositions which have offered him scope for the display of his power as a colourist and as a sensitive and graceful draughtsman; and in his management of work of this character—which demands the greatest possible daintiness of invention and delicacy of handling—he has proved himself to be quite exceptionally accomplished.

These panels, however, were scarcely capable of the same kind of treatment that could appropriately be applied to his smaller paintings; they are fairly large and they have called for greater breadth of execution as well as a bigger view of decorative responsibilities. But he has been quite equal to

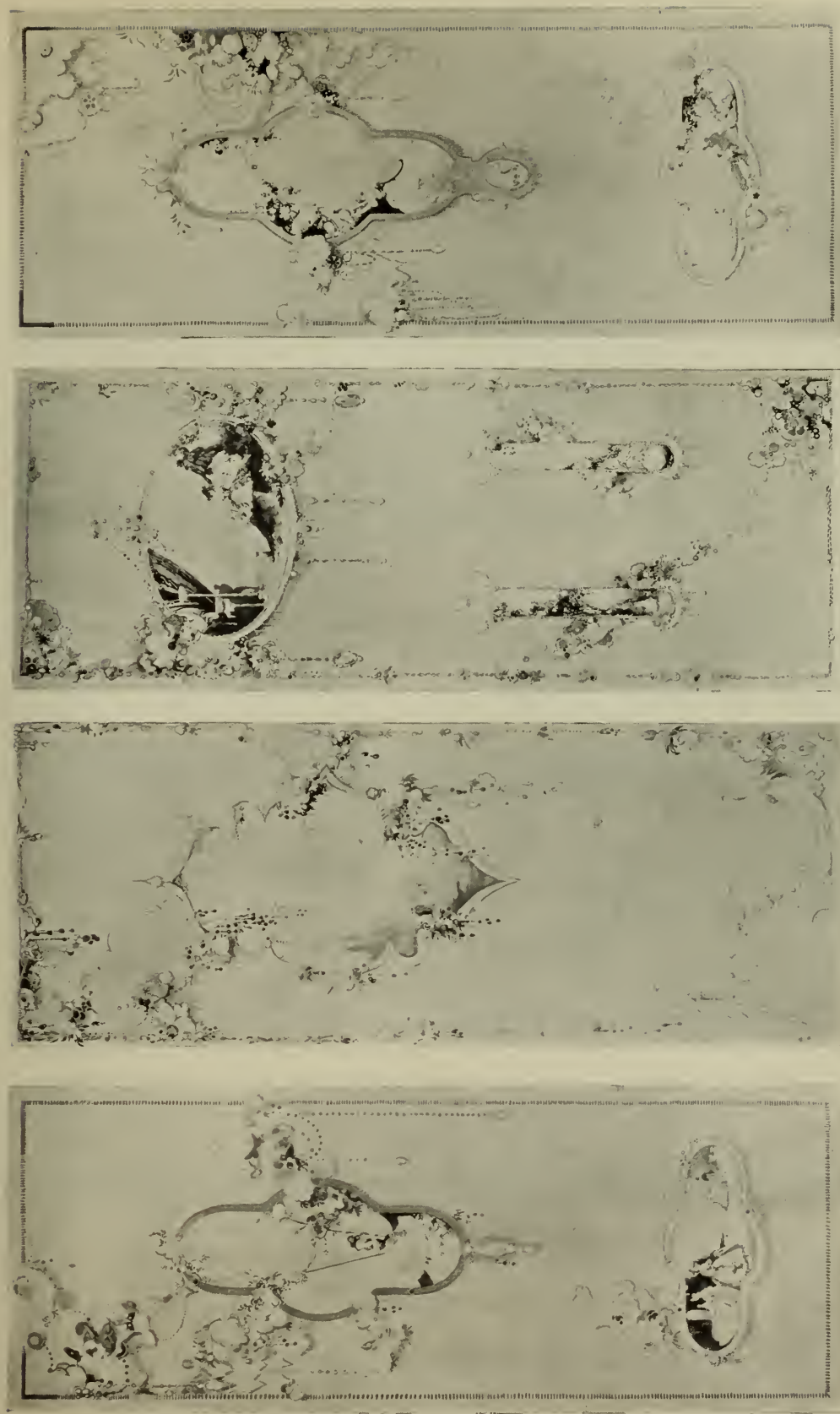
the occasion; he has realised fully how to expand his methods so as to secure the proper relation between the scale of his handling and the space he had to fill, and he has avoided with excellent judgment any tendency towards smallness of manner or triviality of detail. The way in which the panels are imagined, their quaintness of design and their subtlety of colour, and particularly their masculine simplicity, can be sincerely commended; to the manner in which they have been thought out they owe much of their fascination.

But as technical examples, also, they are of very real interest. They are painted on silk in water-colour, and

Mr. Sheringham has overcome with noteworthy skill the difficulties which are inevitable in the application of the water-colour medium on



DECORATIVE PANELS PAINTED IN WATER-COLOUR ON SILK BY GEORGE SHERINGHAM  
(The property of His Honour Judge Evans)



DECORATIVE PANELS PAINTED IN WATER-  
COLOUR ON SILK BY GEORGE SHERINGHAM

(The property of His Honour Judge Evans)





DECORATIVE PAINTING ON SILK

(*The property of His Honour Judge Evans*)

BY GEORGE SHERINGHAM

such a surface. He has used the peculiar absorbent qualities of the silk very judiciously to gain effects of soft, blurred colour in the places where the blurring of the washes would help to give the right character to his painting, and in other places he has set down with full precision the crisp, sharp touches necessary for the correct definition of his design; and in both the soft washes and the sharply stated details he shows that he has studied the mechanism of his craft with intelligence. It is, in fact, this knowledge of what he should do and of the way in which he ought to do it that provides him with the firm foundation upon which he is building up his reputation as one of the ablest of our younger decorative painters.

It may be added that the entire series of panels—ten in number—is now on exhibition at the Ryder Gallery in Albemarle Street.

MR. J. C. J. DRUCKER has issued a printed statement showing the donations and contributions received in connection with the John M. Swan Memorial Fund, and the allocation of the drawings purchased therewith. The total sum raised and paid to Mrs. Swan's account was £3164 16s. 0d., and the drawings, &c., purchased have been distributed among nineteen public collections at home and abroad, the chief recipients being the Guildhall, London, the Art Galleries at Manchester and Aberdeen, the British Museum, and the Melbourne National Gallery.

## PEASANT ART IN AUSTRIA-HUNGARY

THE second volume of the series of special numbers of *THE STUDIO* devoted to the Peasant Art of Europe will be ready about the end of September. It will deal with one of the most interesting ethnographical districts of the Continent, embracing as it does the provinces of Upper and Lower Austria, Salzburg, Tyrol, Styria, Carinthia, Carniola, Istria, Bohemia, Moravia, Silesia, Galicia, the Bukovina, Dalmatia, Bosnia and Herzegovina, together with the Kingdom of Hungary and its dependent provinces Croatia, Slavonia, and Transylvania. Some hundreds of interesting examples of the peasant art of these countries have been photographed for reproduction in the volume. These illustrations will include examples of furniture, wood-carving, metal-work, lace, embroidery, pottery, jewellery, and other branches of handicraft. The book will also contain numerous plates in colour, and articles by experts will be included. The reception accorded to the first volume of the series (devoted to Sweden, Lapland, and Iceland), of which there are only a few copies left, was such that intending subscribers for the second volume should place their orders without delay, as the edition will be limited and the work will not be reprinted. It will be uniform in price and format with other special numbers, and may be obtained through any bookseller or direct from the publishing office of *THE STUDIO*.



*(The property of  
His Honour Judge Evans.)*

PORTION OF DECORATIVE PANEL PAINTED IN  
WATER-COLOUR ON SILK BY GEORGE SHERINGHAM.







MARGIN HOUSE, WIMBLEDON COMMON: VIEW FROM ACROSS LAKE

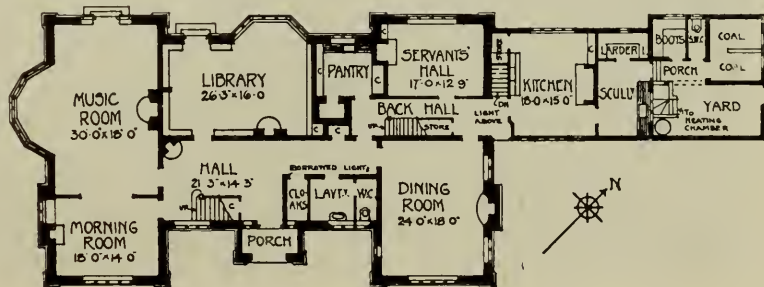
WALKER AND HARWOOD, ARCHITECTS

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE

WHEN giving recently some illustrations of a modern house at Wimbledon, we remarked on the rural amenities which certain parts of this district still maintain in spite of the great expansion of building in the vicinity. The view we now give of another house in this locality is a further case in point. Margin House, Wimbledon Common, designed by Messrs. Walker and Harwood for A. W. Wills, Esq., the present owner, was planned to take as much advantage as possible of the exceptional views obtainable whilst having regard to the points of the compass at the same time. Essential requirements which further governed the design were size and clear space in the various rooms, abundance of light and economy in working. A terrace twelve feet wide and ninety feet long, with brick and tile steps and box hedge, overlooks the lake to the north-west, which is about three acres in extent, is in the centre of the grounds and is the home of several species of wild-fowl. The lake view is shared by the library and the music-room, the latter also looking on to the

terraced lawns. The house has two bathrooms and nine bedrooms, exclusive of day and night nurseries and dressing-rooms, and is heated artificially throughout. Inside, the hall has a staircase and panelled dado in light oak. The music-room and morning-room are separated by folding double doors nine feet wide which enable the two rooms to be thrown together making a room forty-five feet long by eighteen feet wide. The library has specially designed bookcases, cupboards and panelling in light oak, with brown stone chimney-piece and unpolished copper repoussé canopy. Externally the house is built with hollow walls of dark red brick with grey-purple quoins and surrounds to windows, with a band of ochre-white plaster above trowel-marked. The cornice is a plain plaster cove and the roof is of dark tiles.

Stinchcombe is a South Cotswold village lying



GROUND PLAN OF MARGIN HOUSE, WIMBLEDON COMMON

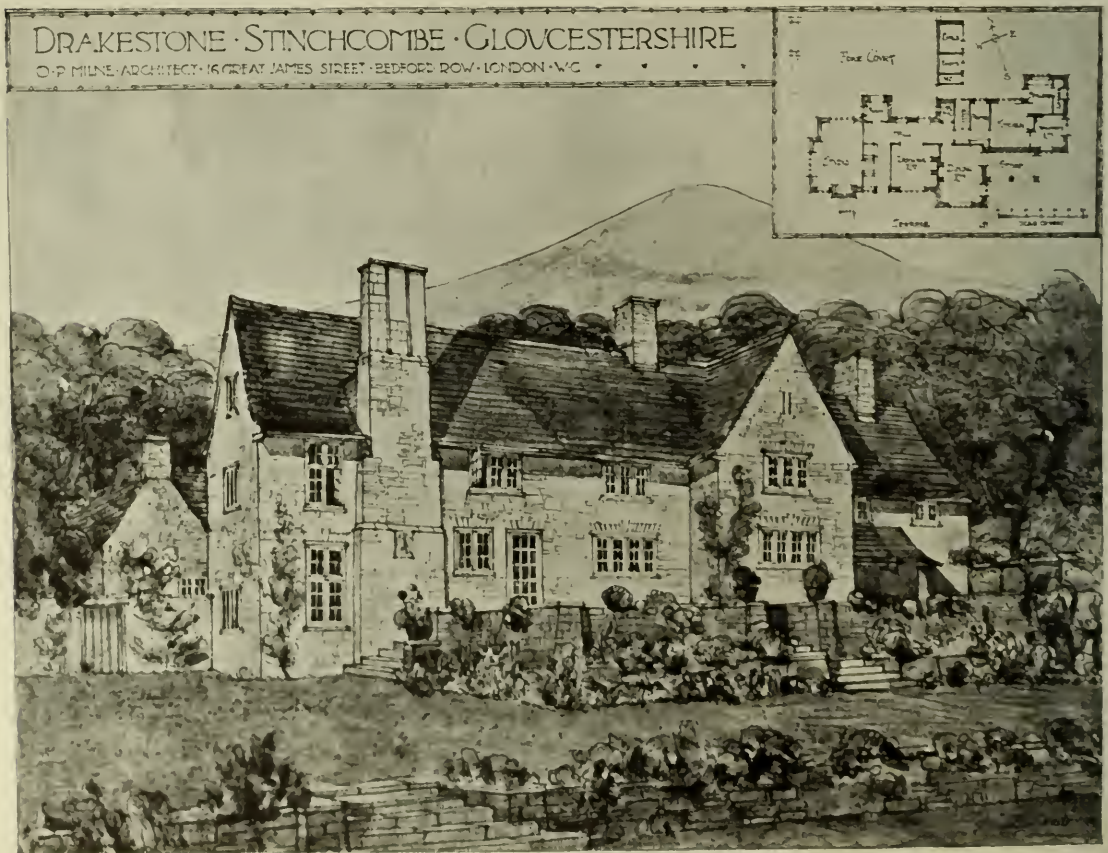


## Recent Designs in Domestic Architecture

between Gloucester and Bristol. Here, from the range of hills that rise steeply out of the Severn Valley, extensive and delightful views are obtained looking over the Forest of Dean away to the Black Mountains, with the broad gleaming band of the river making a silver track through the valley. No more delightful spot can be found anywhere than the southern slopes of these hills, and it is here that the house we illustrate below is situate. The manner of building with the local stone and covering the roofs with stone slates has justly made this district famous for the beauty of its local architecture. Drakestone has been built in this ancient manner. The walls are of stone of a beautiful brown and with its grey stone roof already becomes part of the landscape. The characteristics of this house are simplicity of plan and elevation—the whole depending for effect on the beauty and right use of material and simple proportions. The house and stables are grouped round a forecourt, and all the rooms are planned so as to command sunny aspects and far-reaching views. The ground slopes away from the house to the south and here

terracing and lawns at varying levels have been formed and the garden already gives much promise for the future. In planning the interior the architect, Mr. Oswald P. Milne of London, has given effect to the same considerations of simplicity and sound construction as have been operative in the design of the exterior. The chief rooms on the ground floor have, as shown by the inset plan, a south-western aspect, while the kitchen and its adjuncts are conveniently placed at the north-eastern end near the dining-room.

We give opposite a view of another house in the Cotswolds now being erected from the designs of Mr. E. Guy Dawber of London. It occupies the site of an older house which has been demolished, and the existing gardens, &c., are also being remodelled, and new terraces, forecourt and entrance drives made. As the ground falls towards the east, the offices and servants' hall and basement department are on a lower level. The materials used in the construction of the house are stone (part of it saved from the old building), with stone ashlar dressings to the windows, pilasters, cornices, chimneys, &c., and with plain spaces



DRAKESTONE, STINCHCOMBE, GLOUCESTERSHIRE

OSWALD P. MILNE, ARCHITECT



EYFORD PARK, GLOUCESTERSHIRE

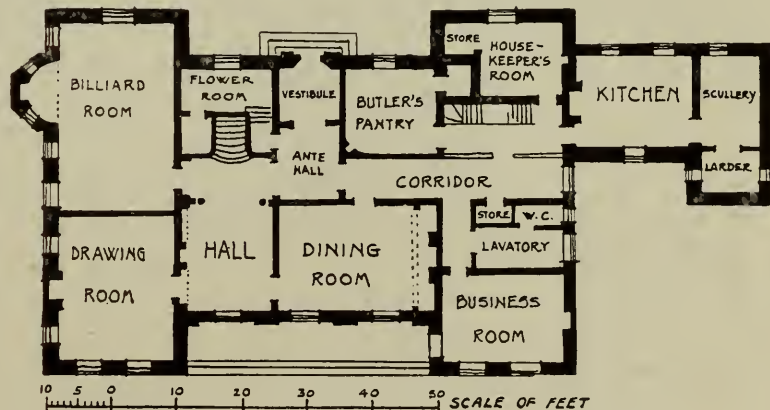
E. GUY DAWBER, ARCHITECT

to the walls, filled in with stucco of a slightly different colour, finished after the manner of the French châteaux of the eighteenth century. The roof is to be covered with stone slates of local origin, graduated in size and thickness from eaves to ridge, and the whole house is being treated in a simple and quiet manner. The contractors are Messrs. Walker and Slater of Derby.

Webbington House, of which a perspective view is given on p. 144, has been built from the designs of Mr. E. J. May, F.R.I.B.A., at the extreme western end of the Mendip Hills in Somersetshire, the site being a very sloping one, commanding extensive views, as the illustration shows. The disposition of the various apartments and offices on the ground floor is shown by the plan reproduced, the main rooms being on the south-west side of the building and the offices on the north-east side, which is the aspect represented in the perspective. Stone has been used for the walls, the upper parts being plastered

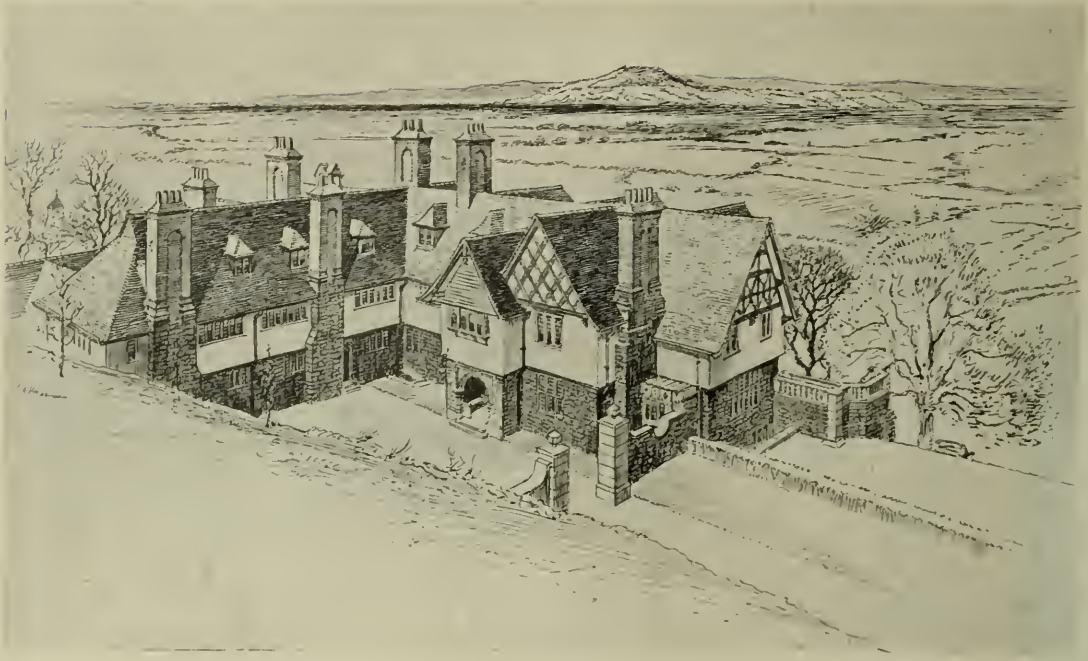
and whitewashed in the local manner. For the window-frames and all external woodwork oak has been employed, and the roofs are covered with hand-made tiles.

WE are requested by Mr. S. H. le Fleming of Rydal Hall, Westmoreland, to state that the garden and terrace illustrated in the Spring Number of THE STUDIO (Plates CIX. and CX.) were entirely designed by himself and not by Mr. Thomas H. Mawson as stated.



PLAN OF EYFORD PARK, GLOUCESTERSHIRE





WEBBINGTON HOUSE, SOMERSETSHIRE

(See p. 143)

E. J. MAY, F.R.I.B.A., ARCHITECT

## STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—Last month we referred in this place to the exhibition at the Goupil Gallery in Regent Street of works by Mr. Walter Greaves and to the artist's relation with Whistler. In view of the great amount of attention which this exhibition has attracted, the accompanying reproductions of some of the works included therein will be of interest to those of our readers who have not had an opportunity of visiting the exhibition itself.

The new Copyright Bill introduced by the Government has, after being read a second time in the House of Commons, been sent upstairs to Grand Committee, where a large number of amendments have been raised and debated. An important modification has been introduced into the clause which fixes the term of copyright at fifty years after the author's death, a proviso being added which permits reproduction at the expiration of twenty-five years on payment of a 10 per cent. royalty, which is definitely assured to the author's widow and children.



GROUND PLAN OF WEBBINGTON HOUSE, SOMERSETSHIRE

At the Baillie Gallery Miss Pamela Coleman Smith has been exhibiting leaves from a sketch-book which she takes to concerts and in which she follows with a brush of colour her musical impressions. Of course the interest here is less with the method than with the success in recording something that will evoke again for others impressions similar to those received from music. The classical instance of such success was Beardsley's illustration to the Ballade III. of Chopin, but in an exhibition in a room adjoining Miss Coleman Smith's at the Baillie Gallery Mr. James Pryde had given in a series of paintings—though only one claimed the musical title—just such an interpretation of the



W. Greaves

(By special permission of Messrs.  
Wm. Marchant and Co.)

"DUKE STREET, CHELSEA." FROM AN  
ETCHING BY WALTER GREAVES



very spirit of things—the meaning that rests beneath the surface which music so easily reveals.

The Leicester Galleries have been holding an exhibition of landscapes by Mr. H. Hughes-Stanton A.R.W.S., an artist who never exhibits now without increasing his reputation. It is possible to compare his art with Mr. Peppercorn's in its sympathy with mood in nature, rather than with mere effect. At the same galleries were also shown one hundred water-colours by the late Mr. John MacWhirter, R.A., better remembered by his big Academy pictures than by his sketches, yet perhaps in the light of this exhibition most deservedly to be remembered for the latter, with their quick synthesis of detail and eager enthusiasm for fresh impression.

The main object of the Walpole Society, recently formed for promoting the study and appreciation of British Art, is to make provision for the collection, preservation and classification of material for facilitating such study. As the usefulness of the Society must depend to a large extent upon the number of its members, all who desire to see the achievements of the great school of British Art better known and more adequately appreciated are urgently invited to join the Society. The annual subscription for members is one guinea, which will entitle them to receive a copy of all the Society's publications. One of the functions of the Society will be to organise exhibitions and arrange for the delivery of lectures. Lord Lytton is president and the names of many men of distinction in the art world figure on the committee. The hon. secretary is Mr. A. J. Finberg, The Arts Club, 40 Dover Street.

Mr. William Rothenstein has been exhibiting at the Chenil Gallery drawings made in India. His

catalogue was prefaced by a note from Mr. H. G. Wells, whose claim that in these drawings of India he finds for the first time in art, or even in literature, the sense of the personalities of its people, as distinct from a conception of countless slender brown men in loin-cloths, sums up in the best possible words the secret that is reached in Mr. Rothenstein's sympathetic pencil lines.

Mr. Andrew F. Affleck held an exhibition of pencil drawings of architectural character at Messrs. Connell and Son's, where his etchings are frequently exhibited. His drawings have an astonishing cleverness and precision, they lose perhaps a little from the flecks of colour that are applied not quite in the same spirit as the realistic pencil work. In the difficulty of dealing in a spirited manner with masses of intricate tracery without relying too much upon mere summary and suggestion Mr. Affleck is especially successful.



"OLD CHELSEA CHURCH AT NIGHT"

(By special permission of Messrs. Wm. Marchant and Co.)

BY WALTER GREAVES



"MOONLIGHT, BATTERSEA"

BY WALTER GREAVES



"OLD BATTERSEA BRIDGE, EARLY MORNING"

*(By special permission of Messrs. Wm. Marchant and Co.)*

BY WALTER GREAVES



## Studio-Talk

A painter whose work is often very interesting is Miss Rowley Leggett, who has recently held a show of her own at the Alpine Club. She is best as an impressionist, and the more impressionistic she is the better, as in *The Toilet*, *Woman Cooking*, &c.

At the Ryder Gallery Mr. Stewart Dick's water-colours formed a very pleasant exhibition. *The Tower Bridge*, *Volendam Harbour*, *Yellow Boats*, *Dordrecht Harbour*, are pictures which we remember for their success. At the same gallery the bas-reliefs by Mrs. Dick, especially *Old Woman*—*South Holland*, called for much praise.

Mr. Clement Heaton has been exhibiting at the Guild of Handicrafts a collection of water-colours of mountain scenery marked by much originality. Mr. Heaton is new to us as a water-colourist but he is to be welcomed to the ranks of those who practise in the art.

The Goupil Gallery has been exhibiting some pictures by Mr. T. E. Mostyn which show the artist

in an unexpected vein. Mr. Mostyn has "let himself go," aiming at suggestion of brilliant colour sensation. Whilst he is often entirely successful in this orchestration of "colour," he is leaving behind for it many qualities of stability and high worth upon which a well-deserved reputation has rested.

Two water-colour exhibitions deserving of mention are Miss E. R. Stone's at the Walker Gallery and Miss Maud Ireland Button's at The St. George's Gallery. Mr. Edgar Seligman held an exhibition of pictures, successful in an impressionistic vein, at the Baillie Gallery.

**E**DINBURGH.—Scottish art has entered on a new era this year through the provision of facilities hitherto unknown in Edinburgh for the exhibition of work. The conversion of the former Royal Institution building into a home for the Royal Scottish Academy has met a need that has been clamant for generations. Only the exterior of the building has been preserved, a beautiful Grecian structure whose stately



"CREMORNE GARDENS AT NIGHT, SHOWING ENTRANCE TO THEATRE AND STOOPING VENUS FOUNTAIN"

BY WALTER GREAVES



"THE HOME OF THE BLUE BIRD"

BY DUDDINGSTONE HERDMAN, A.R.S.A.

features are a commanding centre-piece to the architecture of Princes Street flanked on each side by artistically laid out gardens. The interior has been entirely reconstructed. Ascending a spacious staircase one enters a beautifully designed Sculpture Hall and passes through it to a series of five galleries for oil paintings. On the opposite side to the Sculpture Hall are rooms for the water-colours and architectural drawings, and downstairs is a room for black-and-white work.

These rooms provide 60 per cent. more space than existed previously, but apart from the accommodation available in the former galleries, which, owing to their octagonal form, was large in proportion to the cubic space, there is a feeling of spaciousness and dignity in the new quarters which calls for a bolder and more ambitious type of work than was formerly essential. In this first exhibition in the new rooms the call has been responded to. It is the finest display of contemporary art that has been seen in Scotland for many a long year, and if the standard now set up can be maintained the Academy Exhibitions will no longer be what they have too frequently been — merely a provincial collection, but will take their place among the representative displays of the great art centres. The exhibits number 665, of which 90 are sculptures, 130 water-colours, and 268 oil paintings.

There is no overcrowding. Mediocre work is hardly in evidence. Each picture is surrounded by a portion of free wall space, and the result is a dignified and restful *ensemble*. In point of numbers the loan work in all sections is considerable, but excepting in the Sculpture Hall it is not a dominant note. Sargent's brilliant portrait group of the three sisters of Mr. Wyndham, and his inspired *Mountains of Moab*, Orchardson's captivating *Master Baby*, and two large canvases by the late Mr. McTaggart are certainly sufficiently important to be an arresting note anywhere, but otherwise the loan work, though representing diverse nationalities and various schools of art expression, some of it of superb quality, does not overshadow the Scottish art of the year.

The President, Sir James Guthrie, shows three portraits, *Mrs. Craig Sellar*, *Lady Helen Munro Ferguson*, richly schemed in colour yet beautifully harmonised, and a full length of *Lord Dunedin* in Civil Service uniform, more expressive of the legislator than the administrator, but none the less characteristic. John Lavery has two kit-cat portraits, one his wife and the other Mrs. Ford, subtly interpreted both of them, and *The Green Coat*, forceful and distinguished. Sir George Reid's only contribution is a life-like brown schemed portrait of Mr. Spence Watson, and E. A. Walton





"CAVE-DWELLERS AT PLAY"

BY WILLIAM WALLS, A.R.S.A.

has three portraits: that of Mrs. Pitman entirely satisfactory, the full length of Miss Nan Paterson a little over-emphasised in its slim gracefulness but of beautiful colour quality. Fiddes Watts's virile *Lord Guthrie* marks a further stage of continuous art progression, and Robert Hope's *Miss Salvesen* is beautifully simple and refined.

Very rarely indeed does Mr. Lawton Wingate seek to express himself on a large scale; this year he has done so and with great success. The introduction of the two figures which give the title *Romance* is so unusual as in the recollection of the present generation to be unprecedented, but the interest of the picture lies in its subtly suggestive colour and quiet restfulness. In *Winter Gloaming* A. K. Brown has charmingly attuned mountain and moor, lake and sky in a sober yet uplifting harmony, and George Houston in *Its Dowie in the Hint o' Hairst* has realised the pure though veiled beauty of a Scottish autumnal landscape.

*The Last of the Indomitable*, by James Paterson, has already been illustrated in THE STUDIO, but the

tragic note has received more emphasis, and as an attempt to paint an idea more than an incident it is an imaginative work of great merit. The Scottish Modern Arts Association has done well to acquire Robert Noble's *Misty Morning*, a picture of willows lovingly bending their silvery grey tresses over the quietly flowing Tyne at East Linton. Three Venetian moonlight scenes, each with a very individualistic note, by Charles H. Mackie, show that Venice is not yet played out as a subject. In a large picture of *Barcaldine Moss*, J. Campbell Mitchell has struck a joyous note, and, as usual with him, much importance is given to the sky, in which the cloud masses are beautifully formed. Other landscapes of note are James Cadenhead's sweetly attuned *Summer* and Robert Burns's *Lonely Shere*, a nocturne of sensitively graded blue.

In the domain of applied art, much use has been made of Celtic ideals, but only John Duncan among Scottish painters of to-day has made a close study of Celtic myths and sought to visualise these in well-informed decorative painting. His *Riders of the Sidhe*, representing the four Lords of Life on



"PLANTING POTATOES." BY  
MARSHALL BROWN, A.R.S.A.



## Studio-Talk

their way to the sacred circle to initiate mortals into their mysteries, with its quaintness of design, rich variety of colour, and tapestry-like texture, is a seriously studied and dignified presentment of the legend. Under the title, *The Home of the Blue Bird*, R. Duddingstone Herdman suggests the simple life with nature in the period of youth as the home of happiness, and each figure has its value in embodying the idea. The flesh painting is particularly good. G. Ogilvy Reid's large picture of cavaliers searching for incriminating documents in a room of a lordly mansion-house is a well-informed and attractively composed presentation of one of those dramatic incidents of the civil wars of the seventeenth century to which Mr. Reid has devoted a large part of his work. W. Marshall Brown, in *Planting Potatoes*, has produced a group of field-workers that is thoroughly typical and expressively realistic, while the landscape setting is well thought out. W. S. MacGeorge, in his diploma

work *Hallowe'en*, shows a group of merry children in procession carrying turnip lanterns, striking in its effects of colour and light. Robert McGregor has two small but beautifully phrased figure subjects; R. Gemmell Hutchison an attractive *The Children's At Home*, the figures grouped round a tea-table in a garden, and Graham Glen a vigorously painted group of vocalist, pianist, and violinist rehearsing.

Three animal painters are each well represented. William Wall's *Cave-dwellers at Play*, which has been acquired by the Scottish Modern Arts Association, is a captivating realisation of feline beauty and of sinuosity of form. Robert Alexander's *Hielan' Sheltie* is a most sympathetic rendering of a pony and foal sheltering from the blast, and George Smith, in *Boy feeding Calves*, has never been more convincingly represented.

The water-colour room is quite up to the level



"ROMANCE"

BY J. LAWTON WINGATE, R.S.A.



LADY HELEN MUNRO FERGUSON  
BY SIR JAMES GUTHRIE, P.R.S.A.



of the rest of the exhibition. Sargent's *Flannels*, a somnolent group of three figures, is one of the striking examples of virtuosity in the collection, so is Joseph Crawhall's *Huntsmen and Hounds*, while other notable drawings are Degas's *Les Danseuses*, Besnard's *Young Roman Woman*, Hans von Bartel's *Dutch Fisher-women on the Shore*, and Edouard Vuillard's *A Corner of the Library*. Thomas Scott is seen to much advantage in three landscapes. R. B. Nisbet's *Perthshire Moor*, low-toned and restful, is subtly phrased. Henry W. Kerr has a splendid portrait of his brother artist Mr. Robert Alexander and a characteristic study in *The Ruling Elder*. Edwin Alexander has two dainty nature studies, while James Cadenhead, in *Autumn*, shows a refined impressionism the truth of which is only equalled by its restraint.

In the Sculpture Hall the most noteworthy exhibits are Rodin's massive bronze *Head of Victor Hugo* and his sorrowful *Secret of Isis*, Eugène

Emile Moulin's beautiful pastoral bas-relief *Sérénité*, Félix M. Charpentier's joyous *Femme à l'Eponge*, G. Nicolini's eloquently distrustful *Distrust me not*, Sandoz's *Faune Riant* in red marble, and Pittendrigh Macgillivray's sympathetically modelled *Die Loreley*.  
A. E.

PARIS. — There is something most pleasantly and curiously romantic and unmodern in the landscape subjects chosen by Mr. Bernard Harrison, the young English artist who has just had the honour of "being bought" by the French State for a National Museum. The two works reproduced here, and which, among others, were exhibited last winter at the Galeries Georges Petit in Paris with the society "La Cimaie," well illustrate this remark. Mr. Harrison's preference for Italian scenery, his sober, conscientious technique shunning the "slap-dash" methods which nowadays often pass for artistic, contribute, with the composition, to a general



"DORIA PRISON, RAPALLO"

BY BERNARD HARRISON



(See p. 158)

PASTEL PORTRAIT OF  
MRS. CATHERINE HOLDEN.  
BY PETER ROMNEY.







"LUCCA CATHEDRAL: MOONLIGHT"

BY BERNARD HARRISON

Byronic impression striking a new because long-neglected note which must be re-welcomed. Mr. Bernard Harrison is a familiar exhibitor at the Salon de la Société Nationale, where his sunny views of blue Ligurian bays are unfailingly appreciated by French critics for their sound drawing and harmonious colouring. He has just been elected an Associé of the Society. M. C.

It is curious that the cause of charity in Paris should be responsible for the most important collection of English pastels of the eighteenth century ever exhibited. There was a time when in France pastel held a particularly honourable and brilliant position—I mean the middle of the eighteenth century, the time of La Tour and Perronneau. It is evident that in England a similar movement existed at a period little if any later. It came as a gradually increasing wave in France and it died away like one, and it rose and fell in England in a similar manner. Unfortunately our greatest pastellists were not of the calibre of those of France, we had no equal to La Tour or Perronneau, but apart from that this exhibition made clear that we had indeed artists of quite remarkable ability as pastellists whose work is able to hold its own with the very talented work done in France at the same period. The work exhibited dates from about the latter half of the eighteenth century.

The exhibition consisted of some one hundred

and sixty-six pictures. Here and there were drawings with no pastel on them at all, there were one or two in gouache and there were a few in which both pastel and gouache were used; this was a very common use of the medium. But these one hundred and sixty-six drawings were contributed by fifty different artists, of whom quite a good proportion were women, and here again the analogy between France and England holds good, for the ranks of the French pastellists were greatly strengthened by the grace and power of Mme. Le Brun, Mme. Rosslin and Mme. Guyard.

It is of course unfortunate that a more representative panel could not have been given of some of these English artists. There was one drawing by Gainsborough upon which there was a little colour here and there of chalk or pastel, and there were two others ascribed to him. There were three drawings ascribed to George Knapton, one of very remarkable power, another of extreme interest and a third very unlike the other two. Knapton is now, so far as the public is concerned, an unknown name, but the brilliancy of his work is undeniable. There were two small heads of great charm by Raeburn, one elegant portrait of Queen Charlotte by Angelica Kauffmann, one drawing touched with pastel by John Downman, one by Richard Cosway, two by Peter Romney, and only two by Catherine Read. John Russell was represented by some forty drawings, a very representative collection; if he was not a very great artist, he had a complete mastery of the use of his medium. His strength of colour and the way in which he put it upon the paper made pastel in his hands approximate very closely sometimes to oil-colour, but he was not an artist of one mood or method, and a representative collection of his drawings gives a good idea of the possibilities and character of pastel. Besides these, there was shown, to complete the survey of the wide scope of the use of the medium, the work of artists as dissimilar as John Raphael Smith and Ozias Humphrey, Sir Thomas Lawrence and Mary Benwell, and a charming work of Frances Reynolds, a younger sister of Sir Joshua and a true artist, hung near





"PIERROT AND COLUMBINE" BY JOSEF WACKERLE  
(See *Berlin Studio-Talk*, p. 161)

a fine portrait by the little known Rev. Matthew Peters. Though John Downman has no real claim to the title of pastellist his portrait drawings are of the greatest beauty. One other artist certainly deserves more than a passing word—Francis Cotes, and when looking at his vivacious portraits so fresh in colour, so modern in treatment, it was almost a shock to suddenly realise they were not portraits of living people but of some who lived quite one hundred and fifty years ago. Similarly there was one drawing by Catherine Read which is eminently important because of its bearing upon the medium itself.

The impression produced by this exhibition was of satisfaction and pleasure in the drawings as a certain quality of colour and light, and they were of that refinement of conception common to the period in which they were executed. This colour and light constitute the peculiar charm of pastel, and it is only when the mistaken modern pastellist tries to imitate the modern oil portrait that the charm of the medium vanishes. Very bad pastels may have a charm solely due to the medium itself, a charm extremely difficult to define, though the purity of pastel may to a certain extent account for it.

There is, too, an additional quality in these portraits now more than a century old—the quality of freshness, and it was to this point that the consideration of the drawings by Catherine Read brought me. One of her drawings was a portrait of Miss Elizabeth Gunning. It must have been done before the year 1778, which is the date of the artist's death, and yet it would be impossible to say from its appearance that it was not drawn yesterday. It is a head with very little space round it. The background is a delicate blue and the rose-coloured velvet round the neck and the red of the mouth complete the only strong colour of the study; all this is delicately and exquisitely done, and it is as beautiful to-day as it was when Catherine Read drew it more than one hundred and thirty years ago. It is certainly a triumph for the medium.

The graceful drawing by Richard Cosway reproduced here and the excellent companion portrait by Peter Romney bring together two artists whose lives gave little prospect of their ever meeting on the footing of artistic equality.



"SELF PORTRAIT" (COLOURED DRAWING)  
BY GERTRUD VON KUNOWSKI  
(See p. 162)



PASTEL PORTRAIT OF  
MRS. KENNEDY-TOMS.  
BY RICHARD COSWAY.





Cosway was three years old when Peter Romney was born in 1743. From a very humble birth and condition of life, by force of character, Cosway rose to a position of great brilliancy, artistic and social. Academician at thirty, he lived to be the intimate friend of royalty, painted every one of importance in England and extended his artistic conquests even to France, was important enough to be caricatured and lampooned, and died full of honours at the age of eighty-one. But he seems to have had no reputation as a pastellist! He was one of the greatest of miniaturists, certainly the greatest of his day, and he painted in both oil and water-colour, but his pastel drawings are extremely rare. Peter Romney, on the contrary, was a pastellist almost exclusively. He, born also in humble circumstances, was never able to shake off poverty and its attendant distress. A younger brother of George Romney, he seems to have elected pastel as his medium in order to avoid competition with his brother, and he wandered from place to place, throughout the period of his short life, with varying degrees of failure until at last dissipation killed him at the age of thirty-four. Every one knows the name of Richard Cosway, but how few have heard of Peter Romney!

The exhibition has justified itself. Full of charm and beauty, it has taught us that we are richer as a nation in our art treasures than we thought, richer in having had these artists as fellow-countrymen who have lived, and richer in the possession of their work which exists throughout the country and which is, so far as the great mass of the public is concerned, a treasure of art of which hardly the barest glimpse has been obtained.

J. R. K. DUFF.

**B**ERLIN.—The Vereinigte Werkstätten für Kunst im Handwerk recently arranged a ceramic exhibition for their collaborator, Prof. Josef Wackerle. This artist has now removed to Berlin, and on studying his groups and single figures for the old Nymphenburg Porcelain Manufacture and his furniture-woodcarvings for the Bruno Paul workshops, we feel thankful to have such a craftsman in our midst. His porcelain material is of beautiful clearness and gloss and Wackerle handles it with perfect skill. He is equally successful in life-size portraiture as in the smaller plastic genre, and works with temperament and originality. His colouring can be strong or of Copenhagen transparency. He is the producer



"GOATS"

BY HEINRICH VON ZÜGEL



of a rococo infused with a certain broad and caustic humour: his miniature figures bend and twist with perfect suppleness, but their grace has more of the acrobatic than of the ballet character.

Lothar von Kunowski is now considered one of the first art teachers in Germany. His method is enthusiastically adopted by pupils who go in for serious study. He has held schools in Munich and Berlin and has lately responded to a call as head-master in the seminary for teachers of drawing at Dusseldorf. His almost magnetic influence is based on a knowledge of the methods of old and modern masters, on his ability to teach, and even more on his personality. He has been fortunate to find a congenial pupil in his wife, who is able to demonstrate his doctrines by pencil and brush.

The Salon Schulte has been celebrating the sixtieth birthday of Professor Heinrich von Zügel, Germany's greatest animal painter, with an important collective exhibition. Some of the drawings of former years were marvels of mere quadruped portraiture and we could trace the growing importance of the surroundings till mastery was established over every mode of expression and the

most complex subject. Domestic animals, the denizens of our pastures, are Zügel's attractions. He has watched them in their loneliness and in their contact with men, in idyllic and dramatic situations, and his wanderings through the plains of Holland, Belgium, and Germany, as well as his observations of seasons and day-moods, have kept monotony out of his art. The wonderful colour-sense of the painter and his technical *esprit*, which simply invents new means of expression—he uses thumb, knife, file, extra brushes, when a particular effect of plastic form or of light is to be worked out—make the study of his art so refreshing. Zügel has for many years been so absolutely master of his craft that he occasionally dashes off his pictures with too much *élan* and exhibits such sketches in the pride of his heart. The fascination of a mere colour-motif or of the play of the sun will occupy him so passionately that form appears of secondary importance. J. J.

**B**ARCELONA.—Carlos Vazquez in point of age may still be classed amongst the younger school of Spanish painters. His genius showed itself at a very early age and his work is now well known in nearly every



"THE BUTCHER'S YARD"

BY HEINRICH VON ZÜGEL



"LA BELLE-MÈRE." FROM THE OIL.  
PAINTING BY CARLOS VAZQUEZ





"PHILLIP'S SQUARE, MONTREAL"

BY MAURICE CULLEN, R.C.A.

country in Europe, except England, where he has never exhibited. His work is also well known in South America and many of his pictures have been purchased there. He studied at the School of Fine Arts in Madrid, and later under Bonnat in Paris, but although his art training was mostly French his work is, and has always been, entirely Spanish: indeed his work has been said by more than one critic to lay open the very heart of Spain. His correctness of drawing, purity of colour and the distinction of his work have gained for him many gold medals and honours of a more substantial order. Amongst the galleries which have purchased his pictures are the Luxembourg and Gallery of Modern Art in Madrid. For many years his works have hung on the line at the Salon des Artistes Français in Paris. His subjects are many and varied. As a portrait painter he has considerable renown but the subjects that please him best are those which are essentially Spanish. The dark-skinned gitanas, the mountain police in their unique and picturesque uniforms, the curiously dressed peasants of Sala-

manca all appeal to him. In the objects and places that lie nearest he finds beauty; for instance, in his picture *The Wounded Espada* he has used one of the passages of the old Barcelona Bull-ring as his background, but although he lives in Barcelona he is not Catalan, but Castilian of Castille. I. D. W.

**M**ONTREAL.—The last Spring Exhibition of the Canadian Art Association was remarkably successful in point of attendance and number of sales: but, speaking generally, the pictures shown, with a



"WOMAN MILKING"

BY HORATIO WALKER



"THE KINGDOM OF THE WINDS,"  
BY ALGERNON TALMAGE

(See *Pittsburgh Studio-Talk*, p. 167)





SIR JOHN JARDINE, K.C.I.E., M.P.

BY FRANK CRAIG



"SUNLIGHT"

BY JOHN W. ALEXANDER  
(Copyright Detroit Publishing Co.)



"AUTUMN"



BY NOMURA BUNKYO

few notable exceptions, were of very mediocre quality. As usual, Mr. James Morrice's exquisite canvases attracted chief attention, and it is satisfactory to note that this distinguished Canadian artist, whose high attainments have so long been recognised and honoured by competent judges abroad, is now beginning to be appreciated at his true value in Canada, and the competition among collectors here to acquire specimens of his work has lately become keen. The Dow Prize of two hundred dollars for the best oil painting in the exhibition was awarded to Mr. Maurice Cullen for his *Phillip's Square, Montreal*, here reproduced. This prize was won in a previous year by Mr. Morrice, who was consequently debarred from again competing.

Another important exhibition held recently was that of the Canadian Art Club at Toronto. Many of the pictures shown here had, however, been previously exhibited at Montreal on the occasion of the Royal Canadian Academy Exhibition last November, and among others, Mr. Horatio Walker's *Woman Milking*, here reproduced. The appeal of the original is in its luminous atmospheric qualities, and the well-observed rendering of the beautiful effect of early dawn in spring-time. H. M. L.

PITTSBURGH, U.S.A.—Founder's Day exercises were held at the Carnegie Institute, at Pittsburgh, on April 27, with Mr. Andrew Carnegie, the donor, as the principal guest and the president of Harvard University as the chief speaker. The names of the artists awarded prizes in the Fourteenth Annual International Exhibition of Oil Paintings, which was opened with a private view on April 26, were announced. The Gold Medal, carrying with it an award of one thousand five hundred dollars, was awarded to Mr. John W. Alexander, of New York, for his painting entitled *Sunlight*; the Silver Medal, carrying with it an award of one thousand dollars, to Mr. Frank Craig for his *Portrait of Sir John Jardine, K.C.I.E., M.P.*; and the Bronze Medal, carrying with it an award of five hundred dollars, to Mr. Algernon Talmage for his painting entitled *The Kingdom of the Winds*. Honourable mention was awarded to Gaines Ruger Doneho, New York, for *A Garden*; to Alice Fanner, Datchet, England, for *Sea Bathing, St. Valery on the Somme*; to Joseph T. Pearson, jr., Germantown, U.S.A., for *Ducks in a Marsh*; and to Giovanni Battista Troccoli, Newton Centre, U.S.A., for a *Portrait of Mrs. Brinkerhoff*. The three prize paintings are here reproduced. E. C.





"SCENERY ON LAKE BIWA"



BY NOMURA BUNKYO

TOKYO.—The Japanese art world suffered a great loss by the recent death of Nomura Bunkyo, who was considered the greatest exponent of the Shiokawa style of painting, which belongs to the Maruyama school founded by Ōkyo. He had been working until late one evening on a pair of scrolls (*tsuifuku*) of *Horai-zan*, a favourite landscape subject for

Japanese and Chinese artists, and died suddenly the following morning from congestion of the brain, leaving his pictures unfinished. Thus his last effort was on a landscape painting, in which subject he excelled. *Horai-zan* was the title of a picture he presented to the Crown Prince of Japan at the time when he was a pupil at the Peers' School, where Bunkyo was teaching. This painting gained



"SPRING"  
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BY NOMURA BUNKYO

for him the recognition of the Imperial family, with the result that many of his rolls, scrolls, and *gwachō* have found their way to the palace. His scrolls depicting Shintaka-yama, a mountain in Formosa, and the scenery of the Bōko Islands, are now in the possession of the Emperor. The exquisite delicacy with which he treated his landscapes can well be appreciated in our reproduction of a part of his *Ōmi Hakkei*, the eight beautiful scenes around Lake Biwa.

Though Bunkyo excelled in landscape to the extent that his name is always associated in the minds of the Japanese with charming landscape paintings, his extreme fidelity in realistic portrayal of animate objects, a strong characteristic of the Maruyama school, made him famous in bird and animal subjects as well. An example of his work in this line may be found in our illustration showing part of his paintings of the *Four Seasons* on *fusuma* (sliding screens) in the mansion of a certain prince in Asabu, Tokyo. He painted by order fifteen birds and animals for the Emperor, who takes a special delight in paintings of animals and birds, so much so that when he was at the mansion of Marquis Mayeda not long ago he ordered Araki Kwampo to paint chickens, Fukui Kotei dogs, and Kawabata Gyokushō rabbits, all in his presence.

Bunkyo was born in Kyoto in 1854, and at the age of thirteen he became Umegawa Tōkyō's *monjin* (pupil) and learned the *ukiyo-e* style of painting. But he distinguished himself under Shiokawa Bunrin, after whose death he became the pupil of the famous Mori Kwansai. Bunkyo is known also by the names of Shishoku and Sekisen, and was one of the few painters who held the much-honoured title of "Court artist." We seldom find in his work the freedom and bold brushwork of Gyokushō or the detailed finish of Kwampo. But most of his paintings possess life in calm repose and strength in dignity—a true reflection of his personal character, which was much admired by all who come in contact with him.

He leaves behind him to uphold the name he made famous an adopted son, Sekkō, who is well known as a painter of animals, and especially horses, and among his numerous pupils Fujiyama Kakujō, Ōta Bunbō, Kojima Kagenobu, and Yamaguchi Tōsai have already distinguished themselves.

NAN-KYOKU.

## REVIEWS AND NOTICES.

*A History of Painting.* By HALDANE MACFALL. With a Preface by FRANK BRANGWYN. (London: T. C. and E. C. Jack.) In 8 vols., Vols. I.-IV., each 7s. 6d. net.—Defining art as "the emotional utterance of life," in other words, "our emotional means of communion with our fellows," Mr. Haldane Macfall, in his enthusiastic and searching study of the particular art of painting, professes to have found all the critical traditions at fault, and worse than futile. So, as he proudly tells us, he long since cast these aside, and set out to discover for himself in the works of the masters what painting really means, and how a picture should be rightly understood and appreciated according to its significance as an emotional expression of life, and how the craft of it should be distinguished from the art. And having learnt all this to his own satisfaction, he has nothing but scorn and contempt for the scientific critic and the academic professor, while with him the "ordinary critic" is a term of opprobrium for a person who would be far more usefully employed in sweeping a crossing than in writing about any matter of art. He revels in his personal impressions and his independence of opinion, and he never tires of reminding his readers that he thinks, feels, and expresses himself in a manner entirely unlike any other critic, and therefore he must be right. There is quite a Rabelaisian sound about his headings. "Which tells of the Might of Hulking Tom"—here you have Masaccio and his great frescoes. "The Expulsion from Paradise. Wherein we are introduced to a Friar with a Roving Eye"—Fra Lippo Lippi, of course. "Of a dandified Stiggins of vast hand's skill"—who would guess that this chapter tells of the wonderful art of Luca Signorelli, which so powerfully influenced Michael Angelo himself? Then, Sebastiano del Piombo emerges from the chapter wherein we "see a toiling Genius come into a Fat Living, and thereafter fall into the Jovial Life of a Worldly Friar"; and in the fourth volume we are introduced to Hugo van der Goes in a chapter, "Wherein a Riotous Fellow becomes a Monk to keep him from the Bottle, but carries the Bottle into the Cloister." Headings like these might perhaps lead one to suppose that the author had set himself to write a Comic History of Painting, but Mr. Macfall is thoroughly in earnest and he is so entirely sincere in his love and reverence for art that we are sure the reader who follows him with an open mind will be prepared to forgive his habitual tendency to repetition, as well as his occasional looseness of



phrase and rhetorical exuberance. Whatever his faults, he is certainly a critic with the joy of living art in him, a critic who makes one want to go straight to the pictures themselves, and look at them from his emotional point of view, although of course he is not the first to proclaim the emotional basis of art. No wonder a vital artist like Mr. Frank Brangwyn offers Mr. Macfall the hand of fellowship and gives his benediction to this big undertaking. Each volume, it should be added, contains numerous reproductions in colour of masterpieces representative of the various schools.

*The Works of William Makepeace Thackeray.* The Harry Furniss Centenary Edition. (London: Macmillan and Co.) In 20 vols., 10s. 6d. net each (in sets only).—The present year marks the hundredth anniversary of Thackeray's birth, and perhaps nothing could better befit the occasion than this complete edition of his works, of which eight volumes—including those which, like *Vanity Fair*, *Pendennis*, *The Newcomes*, and *Henry Esmond*, have made his fame universal—have already appeared, to be followed by the remaining twelve in pairs at monthly intervals. The publishers have striven to make the edition in all respects a worthy memorial of the great author, but it is more particularly in respect of the illustrative matter that the edition commends itself to admirers of his genius. All the illustrations—over 1500 in number—which were designed by Thackeray himself and others for the original editions of the various books, are reproduced, and over and above these there are five hundred plates specially designed for this edition by Mr. Furniss, whose courage in essaying so huge an undertaking can perhaps only be adequately appreciated by those who make book illustration their especial province. To such the "Artist's Preface" which Mr. Furniss contributes to each volume will have particular interest, both as a commentary on Thackeray's work as an illustrator of his own books and as explaining the line he himself has taken in illustrating the successive volumes. In connection with Thackeray's work a feature of peculiar interest is the reproduction of some of his original drawings for the purpose of affording a comparison of them with the wood-cut versions which appeared in the books—a comparison which shows that a great deal was lost in the process of translation at the same time that certain faults of draughtsmanship were rectified.

*Impressions of Mexico.* By MARY BARTON (London: Methuen and Co.) 10s. 6d. net.—Miss Barton's name will be familiar to readers of *THE STUDIO* as writer of an article on "Painting in

Mexico" in our August number last year. Certain of the drawings which appeared then are reproduced in colour in this book, as well as others, twenty in all, forming a record of the winter the artist spent in the country. Miss Barton does not touch upon the various questions which are causing so much unrest in Mexico at the present time, but her account of her visit is pleasing, though superficial, and one reads with interest her descriptions of the various places she stayed at, though the difficulties and many discomforts she had to put up with in her efforts to fill her sketch-book are not likely to encourage others to go and do likewise.

*The Makers of Black Basalts.* By CAPTAIN M. H. GRANT ("Linesman"). (Edinburgh and London: W. Blackwood and Sons.) 42s. net.—It is somewhat strange that the ware which is the subject of this interesting and copiously illustrated volume should have been overlooked by collectors. That it is "one of the most beautiful and refined in all the realm of ceramics" is sufficiently evidenced by the many fine examples reproduced, and the fact that it is essentially British ought to have saved it from the obscurity into which it has fallen. Wedgwood, whose productions furnish the bulk of the illustrations, seems to have had a special affection for this ware, which enabled him to display his real genius as a potter with far greater effect than other species of ware. In his preliminary essay on "The Ethics of Earthenware," Capt. Grant reveals a keen sense of the qualities which belong essentially to the potter's craft, and his monograph can be commended as a valuable contribution to ceramic literature.

*Piranesi.* By ARTHUR SAMUEL. (London: B. T. Batsford.) 12s. 6d.—The wide distribution of proofs of Piranesi's etchings has given to them a popularity to which it is now generally recognised their æsthetic merits do not entitle them, for though their draughtsmanship is skilful, and as transcripts of famous classic buildings many of them have an historic value, their general effect is often marred by a confusing elaboration of detail. The author of this monograph displays an enthusiasm for the etcher that will scarcely be shared by his readers, who will, however, find in it an interesting record of a career full of exciting incidents; the section concerning the etchings known as the *Carceri d'Invenzione* being specially typical of the writer's sympathy with the various moods of the engraver.

*Indian Drawings.* By ANANDA K. COOMARASWAMY, D.Sc. (Camden, Glos.: The Essex House Press.)—The twenty-nine collotype plates which give this volume its *raison d'être*, comprise a

very interesting selection of drawings by Indian artists of the Rajput and Mughal schools. These schools, which flourished chiefly in the seventeenth century, were, Dr. Coomaraswamy points out, purely Indian, their drawings and paintings showing very little outside influence, and although there is an apparent kinship to Persian work in some of the productions of the Mughal artists, the analysis he gives of the characteristics of Persian and Indian drawings, elucidated by two outline reproductions typical of both, conclusively rebuts the allegation of Persian influence. These paintings and drawings of the Indian schools, he observes, "are not at all to be dismissed as 'decorative art,' though they possess to the full those qualities of rhythm and design which are essential to all the greatest art. For the most part they are not even book illustrations, but independent works. They reflect with extraordinary intimacy both the life and the ideals of serious men. To know them is to understand the period in which they were produced more perfectly than is possible in any other way."

*The Common-sense Collector.* By FRANK FRANKFORT MOORE. (London: Hodder and Stoughton.) 10s. 6d. net. *British Fire-Marks from 1680.* By GEORGE A. FOTHERGILL, M.B., C.M. (Edinburgh: W. Green and Sons.) 7s. 6d. net.—The first of these two works with its fifty odd illustrations of articles in the author's possession is one that every collector should read, for although written especially for the collector of antique furniture—and the collector moreover with little money to spend and none to waste on his hobby—the account of his own experiences will interest those whose fancies turn to other fields. Mr. Moore defends collecting as being the outcome of a deeply rooted instinct, and asserts that it is only the thoughtless and unimaginative who speak of it as a "craze." We readily agree that such "common-sense" collecting as he had in mind in writing his book is perfectly legitimate, on æsthetic as well as utilitarian grounds, but then all collecting is very far from deserving the ascription of "common-sense." What is to be said, for instance, of the collecting of fire-marks—those leaden tablets which the early insurance companies were accustomed to fix on buildings insured with them? Intrinsically there seems to be little in these symbols of a commercial transaction to warrant the enthusiasm displayed by Mr. Fothergill in his book about them—the first ever devoted exclusively to the subject. In a case of this sort curiosity will, we think, be amply satisfied by the drawings he has made of a large number of them.

Messrs. Otto Schulze and Co. of Edinburgh have recently published a tastefully arranged Portfolio of Book-plates by Harold Nelson, an artist who has achieved marked success in this line. The portfolio contains twenty-five reproductions, each mounted on grey paper, and among them are several of an armorial character, this being a speciality with Mr. Nelson. The portfolio is issued in a limited edition, at £1 1s. net.

*Print Restoration and Picture Cleaning*, by Mr. M. J. GUNN (London: Upcott Gill), 6s. 6d. net, contains many useful wrinkles as to the repair and restoration of prints of all kinds, the cleaning of water-colours, the detection of print "fakes," and other matters which commend it to collectors.

The fifth volume of the "Meister der Graphik" series of monographs which Messrs. Klinkhardt and Biermann of Leipzig are issuing, is devoted to *Die Nürnberger Kleinmeister*—a group of sixteenth-century engravers comprising the Brothers Hans Sebald and Barthel Beham Georg Pencz, and the "Master J.B.," a monogrammist of whose identity and personal career practically nothing is known though the initials have been supposed to be those of Jörg Bencz, a variation of Georg Pencz. Herr Emil Waldmann contributes a series of essays to the volume, of especial interest being one on the social conditions of Nuremberg at the time these artists flourished, while in another he examines very critically the hypothesis of the identity of "Master J.B." and Georg Pencz, which he holds to be unproved. Like other volumes of the series, this one is well illustrated, there being fifty-five plates containing in all 223 reproductions, besides a number of text illustrations. The price is 16 marks in wrappers and 18 marks cloth.

The Xenien Verlag of Leipzig have brought out in a limited edition a transcript of the *Hymnen an die Nacht*, by Novalis, a writer who flourished a century ago, and as the "prophet of the Romantic school" of that period is still much read. This transcript has been made by Wilhelm Jaecker in an old Italian script hand, and the reproduction has been tastefully printed on Japanese paper by the Aldus Press. The price is 20, 25, and 30 marks according to the style of the cover.

WE have received from Messrs. L. and C. Hardtmuth, the makers of the popular "Koh-i-Noor" pencils and the equally popular Waterman fountain pens, an assortment of propelling pencils especially designed for carrying in the pocket, which are at once neat in finish and durable in construction.



## THE LAY FIGURE: ON OVER-CROWDED EXHIBITIONS.

"I WISH our art exhibitions could be arranged on really correct lines," said the Art Critic. "I think most of the present-day shows are curiously lacking in the right kind of atmosphere and it seems to me that this is due to certain defects in the system which controls the organisation of exhibitions in general."

"What do you mean?" asked the Man with the Red Tie. "What particular fault have you to find with exhibitions as they are at present conducted? If we must have public art exhibitions they must, as far as I can see, be run on the lines which experience has proved to be convenient. I am quite prepared to admit that the art exhibition is a pernicious and evil thing and ought to be discouraged, but if you accept it as permissible you must also accept its character as something that cannot be changed."

"Not quite," replied the Critic. "The art exhibition, I am afraid, is a necessary evil and we cannot hope that it will cease to be. But by the exercise of a little taste and common sense we could get rid of some of its worst defects and make it much less harmful to art."

"What are the defects of the modern exhibition?" broke in the Young Artist. "Don't make such vague accusations: tell us what you think is wrong with the exhibition system."

"Well, for one thing, I consider that the crowded, incoherent, and untidy jumble of good, bad, and indifferent works of art, which is presented to us at Burlington House and in many other galleries at home and abroad, is the outcome of an absolute misapprehension of the purpose of the exhibition. If artists had a right sense of their responsibilities and of their duty to the arts they profess, they would not take part in such a scramble."

"But they must take part in what you call a scramble," cried the Young Artist, "if their work is to be seen in public. An exhibition must be a jumble if it is to include, as I think it should, all types of production."

"Oh yes, if the public exhibition is a necessary evil it must have its full share of minor defects," commented the Man with the Red Tie. "Incoherence is an inevitable result of the system and you are not going to get rid of it."

"I do not agree with you," returned the Critic. "But just tell me, to clear the ground, what you consider to be the real purpose of the art exhibition."

"Why, of course, to give artists chances of setting their work before the public and of bringing themselves into touch with buyers," asserted the Young Painter. "They depend upon these shows to make their reputations."

"I accept your view," said the Critic. "But does it not occur to you that the artist who allows his productions to be placed in an over-filled gallery where they are seen under the most adverse conditions is hardly likely to make a reputation that will be any use to him? The overcrowded exhibition destroys, or at all events greatly diminishes, the value of every work that is so unfortunate as to be admitted to it. When the hanging of such an exhibition becomes, as it inevitably must become, simply a matter of space-filling, how can proper consideration be given to the arrangement; how can any work be allowed room for the display of its merits, and how can jarring and discordant juxtapositions of things that ought not to be seen together possibly be avoided?"

"But these exhibitions help us to sell our work," protested the Young Painter. "Even if the conditions are so bad we must go on exhibiting or we shall not find buyers."

"Is that so? I doubt it," answered the Critic. "Exhibitions of the type I am instancing are notoriously bad places for selling; and this, if you will think for a moment, should not seem to you surprising. If a tradesman arranged his shop with as little care for the appearance of the goods he had for sale as is shown by the art galleries, he would soon find himself bankrupt; and if the art galleries are shops the goods in them ought to be displayed in the way that will best enhance their attractions. When there is overcrowding nothing has a chance of being seen."

"And if your work cannot be seen it will not make your reputation and it is not likely to sell, is it now?" laughed the Man with the Red Tie.

"Well, naturally, if one's work is spoiled by its surroundings its chance of being noticed is seriously diminished," replied the Young Painter; "but when there are so many artists anxious to exhibit, how are you going to prevent overcrowding? If the profession is overcrowded the galleries must be too."

"Not necessarily," said the Critic. "Raise the standard of exhibitions; choose fewer things, and space out with more taste and discretion those that are chosen. Think more about the good of art and do not try so laboriously to please everybody. That is the best way to cure the present evil."

THE LAY FIGURE.

SOME RECENT WORK BY MR.  
J. W. WATERHOUSE, R.A.

THERE has grown up of late years a certain tendency towards materialism in pictorial art, a tendency not altogether wholesome to insist upon and exalt the ugly and commonplace and to choose the bald facts of modern existence as subjects for study. Many painters, in a mistaken striving after realism, seek perversely for the deformities and defects which have come into life as results of over-civilisation, and defend this perversity by claiming that in the representation of such deformities they are strictly true to nature. Others put forward the argument that ugliness is an essential of character and that beauty and strength are incompatible—that a work of art which does not represent some abnormality in an ugly way must have the taint of prettiness and be a weak and colourless reflection of nature.

These fallacies have unfortunately gained many adherents. A number of clever painters are at the present time wasting considerable capacities in the production of pictures which illustrate an objectionable misapprehension of the functions of art. Really, the cult of ugliness, the worship of the grossly material, is only a symptom of a kind of mental laziness with which those workers are afflicted who boast most loudly of their intimate and precise study of nature. It is so much easier

to make a sensation by painting some obviously sordid actuality than to find a beautiful motive which requires for its proper appreciation a carefully cultivated taste. It saves them so much labour in educating themselves if they give up any idea of training their selective sense or of learning to discriminate between the good things and the bad in the world about them. Civilised life provides them with plenty of repulsive motives ready to their hand ; it would be waste of energy, they think, to choose material which would demand of them refinement of thought and subtlety of expression.

But as a result of this attitude on the part of so many of the artists of to-day it has become the fashion to decry sentiment in art as a thing necessarily feeble and mawkish. The distinction between sentiment that is beautiful and finely suggestive, and that empty sentimentality from which comes the vice of prettiness, is in danger of being forgotten. All kinds of sentiment are equally banned by artists who call themselves progressive ; all are treated with the same want of discrimination and good taste by the men who pride themselves on being "in the movement" and properly in touch with the modern point of view.

Such an evasion of the responsibility which lies upon every true artist, to aim always at the best and highest type of expression, cannot be too strongly condemned. The man who by



"ARIADNE"

(By permission of H. W. Henderson, Esq.)

BY J. W. WATERHOUSE, R.A.



subservience to a fashion allows himself to be dominated by a convention and sinks into the habit of repeating, parrot-fashion, the mistakes which other thoughtless people are making, is doing a great deal of harm to the art of his time. And in nothing is he more mistaken than in his estimate of the part which sentiment of the right sort plays in artistic effort. The quality which he disparages because he does not understand it is just the one which counts most in all fine achievement—in all achievement, indeed, which has escaped the contagion of ugly materialism and bears the stamp of intelligence and serious intention.

It is as one of the most convinced exponents of sentiment—and of sentiment that is singularly pure and dignified—that Mr. J. W. Waterhouse must be ranked among the artists of our times. His consistent holding aloof from the materialistic tendencies of the moment has made him a very welcome exception to the general type of modern art worker; he is one of a small band of artists who have the courage to keep out of the new fashion and to maintain traditions which were based centuries ago on æsthetic principles of the highest order and by which the most memorable kind of artistic achievement has always been regulated. He has no craving for the attention that is only to be gained by sensationalism; he has no desire to be modern in the sense that the word is understood by so many of the men about him; it is sufficient for him to strive earnestly and persistently to keep alive that feeling for beauty, for nobility of thought and subtlety of suggestion, which has guided the masters in all ages.

Yet Mr. Waterhouse is not in any way an anachronism: he is most certainly not one of those men who turn their backs upon the spirit of the time in which they live, nor is he an

imitator of remote predecessors who harks back to the past for his inspiration, and puts on a veneer of primitive affectation. The modern feeling is evident enough in his work, but it is an intellectual modernity that he professes and one that he applies in a manner markedly individual. Throughout the greater part of his career he has been developing this personal manner of dealing with his material, and every year has added something to his powers of expression and to the completeness of his art; few painters have progressed more steadily or have worked out more coherently a well-considered scheme of practice.



"THE SOUL OF THE ROSE"

BY J. W. WATERHOUSE, R.A.

(By permission of Brodie Henderson, Esq.)



FROM A STUDY IN SANGUINE  
BY J. W. WATERHOUSE, R.A.







(By permission of  
H. W. Henderson, Esq.)

"WIND-FLOWERS"  
BY J. W. WATERHOUSE, R.A.



In the whole of his production he has been engaged persistently in the search for beauty—both of type and sentiment—and he has never relaxed his efforts to discover how he could best impress upon others the truths in which he himself so firmly believes. His pictures are brilliant illustrations of the creed he professes; they show decisively the way in which he studies vital problems of selection and interpretation, and they explain the influence which is exercised by his temperament in his dealings with the material he selects. In his later paintings—in those, especially, which he has produced during the past ten years or so—the growth of his personality is very clearly to be discerned. Certainly he is not becoming stereotyped—his art, indeed, is changing slowly, perhaps, but none the less surely as time goes on. It is gaining in power and in robustness of statement, it is increasing in conviction, and it is acquiring larger qualities of style; and all this without losing any of the delicacy and tenderness by which it was in its earlier periods so emphatically distinguished.

The most notable development of all has been an increase of a very definite kind in the decorative completeness of his pictures. A decorator Mr. Waterhouse has always been: he has had from the first an admirable perception of the value of considered design and of the great importance of adjustment and balance in the distribution of the essential facts of his pictorial scheme. But with added experience and with that fuller grasp of artistic principles which comes surely to the artist who keeps his sense of responsibility always alive, he has realised more perfectly how immutable is the connection between true beauty and real decoration in all artistic achievement. It is the growth of this conviction that has influenced so soundly the character of his

later work and that has brought into it an even deeper and more persuasive sentiment than it ever had before.

A picture which illustrates singularly well this full-flowering of his capacities is the *Echo and Narcissus*, now in the permanent collection of the City of Liverpool, a composition remarkable for its largeness of manner and its virility of decorative treatment; but there is hardly less power displayed in the exquisitely adjusted *Phyllis and Demophoon*, with its charmingly rhythmical arrangement and its judicious ordering of lines and masses. And the beautiful *Wind-flowers* and *Gather ye Rosebuds while ye may*, the finely interpreted *Isabella and the Pot of Basil* and *The Soul of the Rose* are entirely adequate as expositions of the same sense of decoration, though none of them, perhaps, presents a problem quite so exacting as that which had to be overcome in the *Echo and Narcissus*



"GATHER YE ROSEBUDS WHILE YE MAY" BY J. W. WATERHOUSE, R.A.  
(By permission of Brodie Henderson, Esq.)



(By permission of  
H. W. Henderson, Esq.)

"ISABELLA AND THE POT OF BASIL"  
BY J. W. WATERHOUSE, R.A.





"PHYLLIS AND DEMOPHOON"  
BY J. W. WATERHOUSE, R.A.

*(By permission of  
H. W. Henderson, Esq.)*



BY J. W. WATERHOUSE, R.A.

and *Phyllis and Demophoon*. The *Ariadne*, again, owes much of its unusual beauty to the care which has been taken over the pictorial pattern and to the thought given to details of design which, though in themselves of seeming unimportance, affect vitally, when combined, the character of the composition as a whole.

These pictures, and many others of like inspiration which have been latterly produced by Mr. Waterhouse, provide the best possible answer to the modern fallacies about the practice of pictorial art. No artist that we have amongst us to-day can

be said to prove more cogently that beauty is not prettiness and that sentiment can exist without mawkishness and without feeble sentimentality. No painter surpasses him in the power to select from nature just what is worthiest of the attention of art, or combines better vigorous certainty of technical method with absolute refinement and delicacy of artistic feeling; and it is because he has these rare qualifications and this exceptional understanding of his mission that he counts as one of the most inspiring leaders of modern art.

A. L. BALDRY





"ECHO AND NARCISSUS"  
BY J. W. WATERHOUSE, R.A.

(Reproduced, by permission, from the Original in  
the possession of the Corporation of Liverpool)



FROM A STUDY IN SANGUINE  
BY J. W. WATERHOUSE. R.A.





## *Künstler-Genossenschaft, Vienna*

### THE JUBILEE EXHIBITION OF THE KÜNSTLER-GENOSSENSCHAFT, VIENNA.

It is fifty years since the Vienna Society of Artists came into existence, and the present moment is therefore opportune for giving a brief sketch of its history and development before referring to the jubilee exhibition which has just been held at the Künstlerhaus.

Though Vienna can boast good artists from the end of the seventeenth century onwards, and especially a century later when Füger ranked with Isabey and Lawrence at the Vienna Congress, the political events and internal disorganisation which ensued drove art into oblivion for a time, and artists in common with other men had to struggle for their rights. The Metternich system was overthrown in the Revolution of 1848, the old Emperor

abdicated in favour of Francis Joseph, who, then but eighteen years old, has survived to reach a venerable age. From 1848 till 1861 is but a small span of thirteen years, yet during this short time much was done to again bring art to its former high standard. As early as 1858 there was an Art Society known as "Eintracht," and shortly afterwards another, the Albrecht Dürer Verein, was founded. At the head of the former was Conrad Grefe, an artist of some note as an etcher. It was he who called the "Wiener Künstler Album" into existence—a work containing all that was best in lithography and etching by contemporary artists. All the artists who contributed to this album are now dead, but many of them still live in their works, among them Kriehuber, whose lithograph portraits mark an epoch in the art life of the period, and Ender, a genre painter who went to seek his fortune in London and died there.



"CHACONNE" (HERR PRINZ THE PAINTER AND HARRIET ADAMS)

BY J. QUINCY ADAMS



## Künstler-Genossenschaft, Vienna



"THE NEW HARBOUR, DORDRECHT"

BY ADOLF KAUFMANN

Even before the founding of "Eintracht" however, signs of unrest showed themselves in the art world of Vienna. Waldmüller, whose works are now eagerly bought up by the collectors, suffered perhaps more than others from lack of appreciation. He was the apostle of the school of nature, and was to Austria very much what the Pre-Raphaelites were to England. Only he was one man alone, and feeling that in his own country he was indeed no prophet, he went to London *en route* for America, taking with him some forty pictures. But he never got farther than the metropolis of the world, for at an exhibition held there he practically "sold out," among the purchasers being Queen Victoria herself. Towards the end of the fifties the conditions began to improve. At Christmas 1857, Kaiser Franz Josef made the city of Vienna a present of the old walls, which quickly fell to give way to a modern city and the world-famous "Ring." And to show his sympathy with art, he presented the artists with the site for a Künstlerhaus. In the meantime the "Eintracht" and the other society merged into the "Künstler-Genossenschaft." Among

those men who helped to found the new society were Friedrich von Friedländer, a painter whom the Emperor esteemed very highly and often visited, Conrad Grefe, Stahl, Ludwig Fischer and others too numerous to even mention.

So art revived, thanks to the initiation of a few men headed by the Emperor himself. From his earliest childhood the Emperor has been a lover of art. Before he became the head of the State he had already shown himself a capable draughtsman, and through-

out his long reign he has ever manifested a keen interest in art. This he has shown by always opening the spring exhibition of the Künstlerhaus and visiting the other exhibitions, by founding prizes and making purchases for his private and public galleries. Men like the Archduke Franz Ferdinand, Count Wilczek, the reigning Prince Liechtenstein, and other influential personages have followed the example of the Emperor.



"AUTUMN EVENING ON THE LAKE"

BY EDUARD KASPARIDES



*(By permission of the k.k. Ministerium  
für Cultus und Unterricht, Vienna)*

“AT THE SARMING BROOK”  
BY HEINRICH TOMEC



## *Künstler-Genossenschaft, Vienna*



"THE DRIPPING SPRING"

BY FERDINAND BRUNNER

Secession and one of its founders—Canon and Heinrich von Angeli. These are but a few of the painters, and happily some are yet with us. Among the sculptors there are: Rudolf Weyr, the President of the Künstlerhaus, von Zumbusch and Hellmer, afterwards one of the first seceders. Victor Tilgner has lain at rest for many years in that Central Cemetery in Vienna which is adorned by so many of this sculptor's best works. To these come a group of architects, who have all long been at rest from

Several scholarships and stipends are given every year, as also a number of gold and silver medals, both large and small. These medals have been awarded to foreign as well as native artists, and among the distinguished strangers who have received the large gold medal are Böcklin, Lenbach, Defregger, Israels, Menzel, Alma Tadema, Abbey, Arnesby Brown, John R. Reid, Onslow Ford, Solomon J. Solomon, J. J. Shannon, Leighton, Orchardson, Brangwyn, Lavery, East, Edward Stott, Arthur Hacker.

In speaking of the Genossenschaft many famous names arise before the mental vision. Hofrat von Schaeffer, a landscape painter, whose seventeen-year-old daughter baptized the new society—for while the members were seeking a right title, she jumped at it—became Director of the Picture Gallery in the Kunsthistorisches Museum—only retiring a short time ago at the age of eighty. Then there are Waldmüller, Ammerling, Karl Leopold Müller, Makart—whose Festzug on the anniversary of the silver wedding of the Imperial pair announced a new epoch of art in Vienna—Rahl, Fürich, Schindler—whose coming heralded in the Secessionist movement, though he did not live to see the new order of things—Moriz von Schwind, the friend of Schubert, Zimmerman, Robert Russ, Lichtenfels, Pettenkofen, Hlavacek, Defregger, the brothers Rudolf and Franz von Alt—the former at the age of eighty to become first honorary President of the



HIS EXCELLENCY VON BERZEVICZY

BY VICTOR SCHARF



"A MARKET IN THE WERD DISTRICT (VIENNA)"

BY JOHANN NEP GELLER

their earthly toil: Ferstel, who built the Votive Church and the University; Semper and Hasenhauer, the builders of the Imperial Theatre and Imperial Museums; Van der Nüll and Sicardsburg, the builders of the Imperial Opera House; Friedrich von Schmidt, the builder of the Rathhaus; and Hansen, the builder of the Reichsrat. These first members of the Künstlerhaus were fine artists, working for a good cause, men whose lives were filled with noble aims, men who have left their mark on the history of their country. Here, however, we must leave the past, for the present calls us.

In spite of its being a Jubilee year, there was nothing to distinguish the recent exhibition from the usual run of such yearly shows, yet the event has made history. To begin, the Emperor showed his sympathy by giving a hundred thousand Kronen to the fund for the widows and orphans of poor artists. Further, the City of Vienna has founded

a yearly prize of the value of a thousand Kronen, and a society has been formed to raise funds for a national prize of great value to be awarded annually in rotation to a painter, graphic artist, sculptor, and architect, irrespective of his art creed, though he must be an Austrian. Among the members of the committee are representatives of the Secession, the Hagenbund, and other Vienna art societies, including the newly formed Society of Women Artists. The inclusion of women is indeed a sign of the times. On the first day the sum subscribed was so large that success is assured.

With regard to the exhibition itself there were some few non-members represented—just enough to make one want more. Mr. Lavery contributed a portrait group called *Girls in the Sunshine*, Sir Alfred East two beautiful landscapes, J. F. Raffaelli a fine sea-piece, Hans von Bartels *The Blessing of the Sea in Brittany*, a work of fine sentiment and harmonious



## Künstler-Genossenschaft, Vienna



PORTRAIT OF A CHILD (PASTEL). BY JANINA HOROVITZ

effect. David Kohn sent some really excellent drawings in red chalk depicting ancient Hebrews at prayer, Adolf Luntz had some dreamy landscapes of still corners, Janina Horovitz, the gifted daughter of Leopold Horovitz, a charming picture of a little girl, well drawn, simple in effect, as well as harmonious in colouring; Theresa Schachner, Marie Egner, Tina Blau, Albert Reibmayr and Oskar Glatter contributed characteristic work; while Olga Wisinger-Florian, a woman-artist of the highest rank whose speciality is garden and flower painting, showed some lovely examples of her art. Other guests of note in the line of graphic

art were Gold, Kasimir, Zeisling, and Krizman; while in plastic art Emil Meier and Johanna Meier-Michel, Hella Unger, Victor Rousseau, Paul Maurice du Bois, and Karl Perl sent various works of merit.

Among the works sent by the members, portraits as usual formed a prominent feature: Leopold Horovitz sent a pastel portrait of a young girl, a work of great charm and refinement, the colour-scheme being blues and blue-greys delicately blended. Heinrich Rauchinger contributed two portraits, one of the young Archduke Max, grand-nephew of the Emperor, and the other of the dancer Marie Kohler, in both of which he has brought out the characteristics of his sitter. Victor Scharf exhibited an excellent portrait of his Excellency von Berzevichy in his robes as a Knight of the Teutonic Order. This artist is always remarkable for the earnestness and general refinement of his work, which on this occasion was quite up to his general high standard. The same may be said of Nikolaus Schattenstein, who is an earnest thinker and a talented painter. Prof. von Angeli, P. László, W. V. Krausz, Franz Windhager, John Quincy Adams, were all characteristically represented, the last named especially by the double portrait *Chaconne* here reproduced, the portraits being those of the painter Prinz and Harriet Adams, while that fine Polish portraitist, Kasimir Pochwalski, sent an admirable portrait of a gentleman.



"WINTER SPORT, NEUSTIFT"

BY HANS LARWIN



PASTEL PORTRAIT OF A GIRL  
BY LEOPOLD HOROVITZ





PORTRAIT OF BARONESS STEFI G.  
BY NIKOLAUS SCHATTENSTEIN

## Künstler-Genossenschaft, Vienna

Among the landscape painters and genre artists it must suffice to mention some of the prominent exhibitors: Hugo Darnaut, Hans Ranzoni, Oswald Grill, Karl Ludwig Prinz, T. Hoernes, Anton Karlinsky, J. Epstein, A. Kaufmann, Robert Schiff, Eduard Zetsche, Lazar Krestin, and Isidor Kaufmann. Although space will not allow of details concerning their work, each artist has his sharply defined characteristics, and all showed themselves careful observers. In Karl Sterrer, jun., the Künstlerhaus has a young artist of great promise. His *Lebensalter* shows great imaginative power, the work consisting of three separate coherent parts representing the three ages of life. In the foreground are three nude children playing in a meadow embroidered with flowers; in a summer-house to the left three Benedictine monks are seated; to their right two lovers are wandering slowly under the shade of mighty beeches. Johann Nep Geller contributed some bits of old towns in Lower Austria, full of charm and simplicity. His painting, *Markt am Werd*, is a characteristic rendering of a market scene in this region. Othmar Ružička is a painter of Moravian peasants, but his work is too well known to readers of THE STUDIO to need comment here. Ferdinand Brunner, whose art is always advancing, still loves to linger about old low buildings and unfurrowed fields. Max Suppantchitsch again showed some scenes from that languorous part of the Danube known as the "Wachau," where, embedded like jewels, tiny cities, once of historic fame but now almost forgotten, arise. Eduard Kasparides has his own peculiar style of rendering his landscapes. He is visionary, dreamy, and achieves fine results by perfectly legitimate means. Heinrich Tomec's *Am Sarmingbach* gives us one of those old-world bits of mountainscape where, half buried among the forest,

reclines a timber-house, at the foot of which runs a lovely brook. Hans Larwin's *Winter Sport in Neustift am Walde* is a breezy and atmospheric rendering of this popular resort of Viennese youth. Alfred Zoff, Karl Pippich, Karl Fahringer, E. Ameseder, Robert Russ, Max von Poosch, Fritz Pontini, K. Fischer-Köystrand, Thomas Leithner, and Hugo Charlemont were also all adequately represented.

Franz Zelezny deserves a first place among the sculptors for his bust of the late Bishop Marschall, who died a few days after its completion. Here Zelezny has revealed to us that energy and outward repose, together with that capability of mind and benignity of expression, which characterised this large-hearted priest. Albert Schloss exhibited a Perseus, full of power and vitality; Stanislaus Ritter von Lewandowski a bust of the famous Polish poet, Count Krasinski, in which the noble



BUST OF THE LATE BISHOP MARSHALL

BY FRANZ ZELEZNY





PORTRAIT OF THE SOLO DANCER, FRÄULEIN MARIE KOHLER  
BY HEINRICH RAUCHINGER

features of the patriot are nobly rendered; F. Gornik *Das Kreuz*, symbolical of mankind, four men striving with might and main to lift the cross of life which all must bear; Arthur Löwenthal a fine bust in bronze of the architect Adolf Loos, a work of high merit. Karl Wollek also contributed some good specimens of his art, as did also Hans Scherpe, Hans Müller, Franz Seifert, Edmund Klotz and other sculptors of the Genossenschaft.

The Jubilee has brought in its train new lighting arrangements and a new manner of hanging and displaying the works exhibited. The authorities are to be congratulated on the manner in which they have carried out these innovations; they have learned that they must in this as in other things march with the times.

A. S. LEVETUS.

## OLD DANISH CARVED FURNITURE. BY GEORG BRÖCHNER.

IN the latter part of the Middle Ages the North German Hansa cities, more especially Lübeck, exercised a great influence upon the culture of Denmark. Thus, to confine myself to what bears upon the subject of this article, large numbers of carved altar-pieces and figures from their workshops were sent to Danish churches, the Danish towns being too small and insignificant to prevail in the competition against their mighty and extremely enterprising southern neighbours. Denmark, however, was working ahead and by degrees the Danish kings succeeded in crushing the power of the Hansa cities, whereby room and opportunities were afforded for the home crafts to develop and flourish.

There is in Denmark a profusion of carved work from the Renaissance period, both for the adornment of churches, altar-pieces, pulpits and pews, and for secular use, such as carved furniture and articles of various kinds. The introduction of Lutheranism, in the year 1536, altered the nature of the old religious ceremonies, so that almost every village church had to provide new ecclesiastical fittings in accordance with the spirit and the requirements of Lutheranism. A series of happy and prosperous years, during the reign of Christian III., Frederick II., and the earlier portion of the reign of Christian IV., enabled the people, the nobility, the burghers, and the peasantry alike, to appoint their homes with a luxury hitherto altogether unknown, and as an outcome

of these two causes there are still found in Denmark many memorials from the Renaissance period, not only buildings, such as the famous castles of Kronborg, Frederiksborg, and Rosenborg, but also manifold objects, furniture and utensils, witnesses of the far advanced crafts of the period.

The oldest furniture now found in Denmark is in the Gothic style, and, as might be expected, North German in its character. Also, when the Renaissance, simultaneously with the Reformation, began to make its influence felt, it found its way into Denmark by way of North Germany, and it is not always easy to discriminate between North German and Danish work from that period. The opinion was for a long time prevalent that a great deal of the Renaissance carved work found in

## Old Danish Carved Furniture

Denmark had been imported from abroad ready made, but this, in reality, is not so. It has recently been shown by the eminent authority in this interesting field, Mr. Chr. A. Jensen, M.A., that most of the church fittings and furniture from this period were made in Denmark, occasionally, no doubt, by foreign craftsmen, who had come to Denmark from Germany or the Netherlands, but frequently, too, by the Danes themselves. A careful and comprehensive investigation of the work still preserved has made it manifest that in a number of Danish towns there were flourishing and often important workshops, each with its own peculiar stamp.

One of the oldest workshops, about which sufficient is known to form a definite idea of its productions, was domiciled in the small town of Ribe, a picturesque old cathedral town in West

Jutland. Or rather, it is not a question of one workshop, but of a whole cluster which have worked in a similar style, the work of the one being akin to that of the others. Not only have the skilled artisans of the town imitated each other, but in the villages around Ribe, partly in the south-western districts of Jutland and partly in the adjoining portion of the Duchy of Sleswick, there were a number of small masters and peasant-craftsmen who had very evidently learnt what they knew in Ribe, and whose names have in many cases been preserved.

The oldest work of this West Jutland cluster or craftsmen is Gothic, or rather, perhaps, belated Gothic. The artisans used the well-known folded or parchment ornamentation, with its folded pleats and indented edges, but the *motif* was here treated in a very peculiar manner (Fig. 1). The folds were

made much closer, the one on the top of the other, as will appear from the heart-shaped notches and the indented edges at the top and bottom of the acanthus-shaped laps.

This tendency to make the ornamentation richer and closer becomes still more manifest in work that has been to a higher degree influenced by the Renaissance acanthus *motif*. The West Jutland craftsmen treated the refined Italian ornament in their own way. They modified it in accordance with the requirements of the hard oak and the nature of their tools. It was not plastically and elegantly moulded, not carved in high relief, but done in a more shallow and less dominant manner, such as they could accomplish with their extremely simple tools, but the result was a flat ornamentation of marked decorative effect.

In the same way it is interesting to note how the arched mussel *motif* of the Italian Renaissance was transformed into a demi-rosette in the same plane and that geometrical patterns (chequer-work—see Fig. 4) were often used. In the best class of work from this group

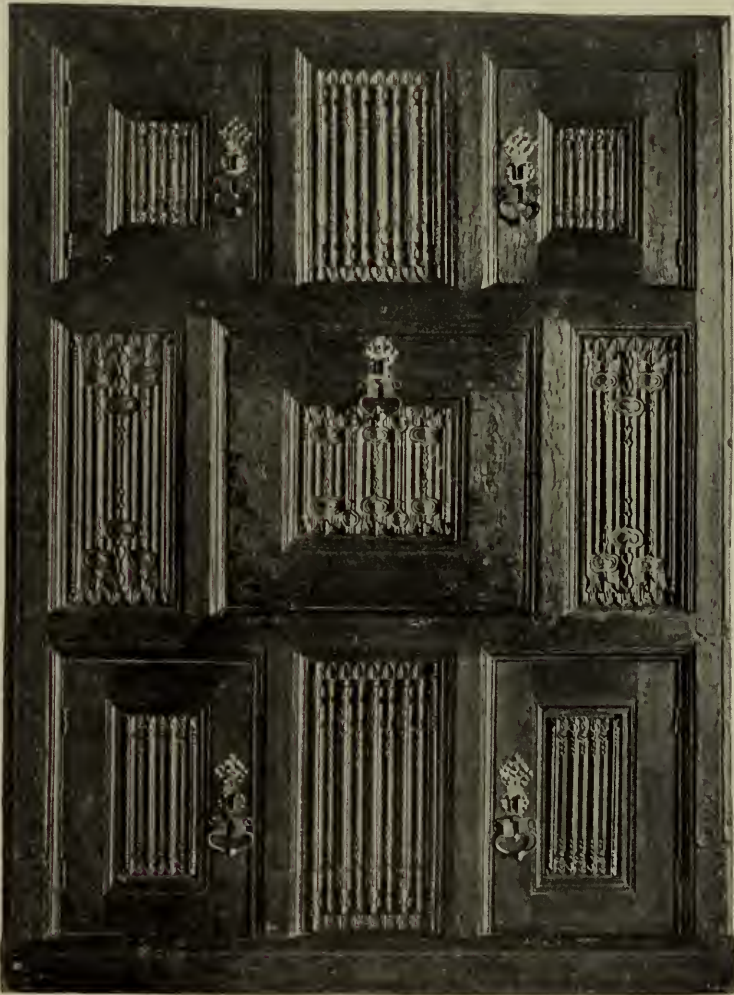


FIG. 1. CARVED CUPBOARD FROM WESTERN JUTLAND. DATE ABOUT 1575



## Old Danish Carved Furniture

its makers have also understood how to subordinate the ornamentation to the proper constructive building-up of each piece of furniture. Even if at times one cannot help noticing the peasant-craftsmen's dread of plain, unadorned, flat surfaces, it must be admitted that they have generally understood how to underline what is frame-work and what is panel, and they do not violate the simple lines which the wood construction involves, however much they may vary the ornamentation, both as regards the different pieces of furniture respectively and within one individual piece (Figs. 3-5).

All the furniture from West Jutland was big and heavy, often an absolute fixture in the house. The cupboards were generally intended to be bricked in, so that only the front was visible. The beds were huge four-posters or panelled alcoves (e.g. Fig. 2), and the chests were huge receptacles in which bedding and clothing were stored and in which the young girls could gather together their trousseaux. This accounts for the female names which are often found carved on them, as for instance on the chest illustrated in Fig. 5, "Charen Vollest Daater," which in English would mean Catherine Olaf's Daughter. The inscription may at other times be entirely religious, as in Fig. 3:

"Set til Gud ale din Lid  
og Tro  
Saa fanger du Løke og  
"Ovige Roo."

(Put thy faith and thy trust  
in God, and thou shalt have  
happiness and perpetual  
peace.)

The West Jutlandish school reached its climax during the last decades of the sixteenth century, but the peasant craftsmen in many places adhered to the old accustomed shapes some fair way into the seventeenth century; and even after they had adopted earlier Renaissance *motifs*, one may still now and again come upon the old types of

furniture without any alteration whatever, as for instance in the cupboard shown in Fig. 7, the composition and fundamental lines of which in reality hail from the Gothic, whilst the ornamentation belongs to the High Renaissance period (about 1625), and yet the cupboard bears the date 1698.

In other parts of the country the Gothic and the early Renaissance were a thing of the past by the year 1600 and the ornamental *motifs* of the High Renaissance had come into vogue. They were more especially brought into Denmark by the craftsmen of the Netherlands whom Frederick II. called into the country at the time he was building the castle of Kronborg, and from the workshops in Elsinore they rapidly found their way to the other towns. The acanthus ornamentation had to give way to the cartouche work, and the furniture was formed as pieces of decorative architecture, with cornices and columns, arched portals, hermæ and caryatides. Figural ornamentation was also frequently resorted to, reliefs with scenes from the Old and the New Testament, or statuettes



FIG. 2. CARVED OAK PANELLING FOR AN ALCOVE BEDSTEAD WITH DOORS. SLESWICK. DATE ABOUT 1600





FIG. 3. CHEST FROM NORTH-WESTERN SLESWICK. DATE ABOUT 1600



FIG. 4. CHEST FROM NORTH SLESWICK. DATE ABOUT 1600



FIG. 5. CHEST FROM NORTH SLESWICK. DATED 1625



## Old Danish Carved Furniture

symbolical, for instance, of the Christian virtues, as in Fig. 8, where *Caritas* and *Justitia* are introduced. This big, handsome chest may be taken as a very good specimen of a typical piece of Danish manor-house furniture, upon which the proud owner, Jörgen Seefeldt of Visborggaard, Member of the King's Council, did not neglect to have his own coat-of-arms and those of his two wives duly represented. His first wife was a Rosencrantz.

This ornamentation, with Biblical scenes in relief, does not as a rule betray much originality in conception. The scenes were generally copies—at times somewhat crude—of paintings and prints, Italian or more especially German and Netherlandish. An amusing example of how engravings were collected and kept by craftsmen to serve as subjects for their carved ornamentation is still on record. It refers to one Daniel Stenhugger (stone-cutter) of Malmö (which then still belonged to Denmark) who died in the year 1603. The same Daniel had, besides three paintings, an "art picture book," which his fellow-craftsman, Master Jörgen, seems to have inherited, as the inventory of his property describes "a book of paper with some art therein" and "500 art pieces." When Master Jörgen died, which happened the same year, Jacob Kremberg, of the neighbouring ancient university town of Lund, also a carver in wood, took over "all the art pieces, which were 500, at 2 skilling [literally about a halfpenny] apiece all round, and besides an oak box wherein lay the same art pieces."

The chest depicted in Fig. 9, and the somewhat later cabinet in Fig. 10, are likewise examples of manor-house furniture, in which the paternal and maternal coats of arms of the owner and his wife constitute the most important part of the ornamentation. The cabinet probably hails from a workshop in the island of Fühnen, whilst both the chests mentioned above are no doubt

of Jutlandish origin, the Visborggaard chest made by an unknown but very able craftsman who has also supplied other pieces to Jörgen Seefeldt, and the Hundslund chest by another unknown man who, besides, made several altar-pieces and pulpits for churches in North Jutland.

These elaborate pieces, like the work of the peasant craftsmen of West Jutland, are carved in oak, but the wood, in any case, from the outset has been covered with paint. The ornamentation has been gilded or silvered over or varnished, whilst the coats of arms were painted in the proper heraldic colours. Unfortunately these colours have often fared very badly. They have been cleaned and painted over and over again, sculpture of diverse colours being considered absurd a few decades ago. It is therefore only very occasionally that one comes upon a chest or other piece of furniture



FIG. 6. CUPBOARD FROM NORTH SLESWICK. DATED ANNO 1600



## *Old Danish Carved Furniture*



FIG. 7. CUPBOARD FROM OSTENFELD IN SLESWICK. 1698

with its original colours fairly intact: as is the case with the Visborggaard chest (Fig. 8), and to some extent also with the Hundslund chest (Fig. 9).

At times colours and unpainted wood have been allowed to supplement each other, as for instance in the room illustrated in Fig. 11, which hails from the house of a rich burgher in the town of Aalborg. The coffered pine-wood ceiling is entirely covered with paint, whilst the oak panelling of the walls is only painted in part. The compartments of the frieze bear golden inscriptions, texts from the Psalms of David, and of the ornamentation the jewel-squares or bosses and similar minor sections are gilded or varnished, whilst the plain panels are left unpainted, whereby the oak is allowed to retain all its structural beauty.

This panelled room is a good example of the more simple class of work from the best time of the High Renaissance. It does not show its most elaborate or most exaggerated forms, except in the portal, which with its Corinthian columns is a veritable architectural gem; otherwise the ornamentation is simple and self-contained. The



FIG. 8. MANOR-HOUSE CHEST FROM VISBORGGAARD, JUTLAND. DATE ABOUT 1600



*Ola Danish Carved Furniture*



FIG. 9. MANOR-HOUSE CHEST FROM HUNDSLUND, JUTLAND. DATED 1605

cartouches are only sparingly found and have had to yield to simpler ornamentation, such as antique ribbon bows and discs, or beads drawn on a string.

A number of the details in the ornamentation point with absolute certainty to the fact that this room was made in the town itself, Aalborg at the



FIG. 10. MANOR-HOUSE CABINET FROM EGESKOR IN FUHNEN. DATE ABOUT 1610-1620



FIG. 11. PANELED ROOM FROM A RICH  
BURGHER'S HOUSE AT AALBORG. DATE 1602





FIG. 12. RENAISSANCE TABLE FROM SEALAND

time, as formerly Ribe, boasting several workshops, in much resembling each other and apparently working amicably side by side. Here in northernmost Jutland, as earlier in the Ribe district, the ornamentation and the types of the Aalborg craftsmen made their influence felt in the smaller towns and in the country, and their style was retained in these places some time after it had gone out of fashion in the mother town. The cabinet illustrated in Fig. 13 represents a type peculiar to North Jutland, which was created by the Aalborg craftsmen about the year 1600, and of which a large number were made for the farmsteads in Veudsyssel. They differ from the earlier types by the frontal plane being broken, the central portion receding, and the structural portions being hidden under architectural additions, with ovals and dentils, arches and pilasters, which in this cabinet, however, have assumed somewhat droll, not to say grotesque shapes.

The High Renaissance which, though rich, was always contained and dignified, kept to the fore in Denmark some little time into the seventeenth century. But by degrees the style altered: the ornamentation became plumper and bigger, the figures more bulky, and whilst the logic of the decorative architecture disappears, whilst cornices and mouldings seem to dissolve, cartouche and coffer work is superseded by fantastic, curled

and twisted masks and volutes in high, bold reliefs.



FIG. 13. CABINET FROM NORTH JUTLAND. DATED 1641



FIG. 14. FOUR-POSTER BEDSTEAD FROM  
KLAUSHOLM, JUTLAND. CARVED BY  
PEDER JENSEN KOLDING ABOUT 1650



## Old Danish Carved Furniture



FIG. 15. CARVED TABLE, BAROQUE STYLE, FROM JUTLAND

Although an æsthetic revaluation, so to speak, is going on throughout Europe, although art critics, more especially the German, have greatly gone in for the study of the *baroque* style and have endeavoured to make it more comprehensible and, therefore, more sympathetic for a present-day beholder, the same beholder may have some little trouble in duly appreciating the elaborate four-poster from Jutland, depicted in Fig. 14, but it is, all the same, one of the most magnificent pieces of Danish carved furniture. Its carvings comprise a whole series of Biblical scenes. At the head is a relief showing the adoration of the shepherds, flanked by statuettes representing Charity and Justice. At the foot-end the Annunciation forms the subject of another relief, with statuettes of the apostles Peter and Paul and with hermes representing Faith and Hope. The corner posts are shaped as exceedingly *baroque* hermes, below lions, at the top Roman warriors, supporting statues of the four Evangelists, the latter in their turn serving as caryatides, and by means of Corinthian capitals sustaining the cornice of the top and its four elaborated bows, which are crowned with the figure of the risen Saviour; this figure, certainly, is new, but it so fits into and completes the whole design that it seems indispensable. This very handsome piece of furniture is not only remarkable for the technical excellence of its workmanship, but just as much for the almost tender care shown

in the details and for the admirable manner in which its designer has known how to unite its heterogeneous parts into an effective and harmonious whole.

There can be no doubt that this bed, judging from its style and its locality, is the work of an East Jutland craftsman, Peder Jensen Kolding, who worked during the years 1630-70 and who especially made a number of altar-pieces and pulpits for village churches in Jutland, and whose work belongs to a distinct Danish workshop tradition, continued through three generations or more of carver-craftsmen, and which was represented not only in Jutland but also in Sealand. This period, that of the *baroque*, was to a marked

extent the golden age of wood-carving. Now that the Reformation had already been left so far behind, the antipathy to carved figures vanished and the churches acquired all kinds of fittings, simply covered with carving; and that secular furniture followed suit is amply demonstrated by the Klausholm



FIG. 16. CURULE CHAIR, RENAISSANCE TYPE. DATE ABOUT 1700

## Old Danish Carved Furniture



FIG. 17. CHAIR FROM JUTLAND



FIG. 18. CHAIR FROM NORTH SEALAND.  
DATED 1795

bed. In many of the small Danish towns there were craftsmen—Anders Sørensen in Odense, Jörgen Ringnis in Nakskov, Hans Werner in Sorö, Lorentz Jörgensen in Holbek, Abel Schröder in Nestved, and a number of others—who carved many an elaborate altar-piece and pulpit, and even when the country was impoverished by the wars during the reign of Christian IV. and his son Frederick III., this work was continued until the old master-carvers died out, and until veneered furniture towards the end of the seventeenth



FIG. 19. CHAIR FROM NORTH SEALAND.  
DATED 1796

century put an end to the craft of carving and cabinet-making and to the homely, North German-Danish traditions.

But this craft still remained to the fore in one domain, that of the furniture and household articles of the Danish peasantry. The luxurious style of the *baroque* could not, of course, adapt itself to or assert itself within this field. Even if the artisans, perhaps, could have mastered the *baroque* ornamentation—as did the Norwegian Gulbrandsdölers the almost equally difficult style of the eighteenth century — figure sculpture has never



## Old Danish Carved Furniture



FIG. 20. CHAIR FROM SEALAND, DATED 1822

been the strong point of the peasant craft, and for this reason alone it would be difficult for its followers to imitate the *baroque*. It must also be remembered that the High Renaissance, prevalent in the country's happiest and richest period, had made its way into the more humble strata of the nation, putting its stamp upon the whole culture of the Danish peasantry, and that it gave them far more serviceable *motifs*. It could inspire good and harmonious furniture (tables and chairs, Figs. 12, 15, 16) and more especially one of its ornamental *motifs* was as if made for the peasant carver. The flat and simple coffer ornamentation, to which reference has already been made, is on the face of it admirably suited for oak; it is easy to learn and easy to carve, because its geometrical fundamental lines, the square jewel and the circled rosettes, can be varied *ad infinitum*, without taxing to excess either the inventive power or the technical skill of the crafts-

man. It gained a particularly firm footing in Sleswick, but in addition to the cupboards from North Jutland already mentioned, one finds in Denmark proper a number of less important articles, small cabinets, boxes and mangling boards, which are ornamented with home-made coffer-work. Such home-slöjd articles were made as late as the year 1700, and even later, and it seems to be the coffer-work of the High Renaissance which inspired the Danish peasantry with their liking for the carver's craft. The peasant craft, however, did not confine itself to these *motifs*. In Denmark, or elsewhere, they borrowed from other sources, while they continued to hold in reverence most ancient *motifs*. The Renaissance appears to have called forth amongst the Danish peasantry a second bloom of the notch (the "Karve") style, the ancestry of which hails from remote ages, but which



FIG. 21. THREE-LEGGED CHAIR FROM SOUTH FINLEN. DATE ABOUT 1800

## Ola Danish Carved Furniture



FIG. 22. CHAIR FROM THE ISLAND OF SAMŚÓ.  
DATE ABOUT 1800

can never have been very prevalent in Denmark, until, about the year 1700, it sprang into new and strong life and reigned almost supreme with the peasant-carving fraternity until well into the nineteenth century.

As a series of characteristic examples of such Danish peasant carving, we illustrate a number of chairs, all hailing from the Danish "Folke-museum," whilst the furniture otherwise illustrated in this article is to be found in other Danish collections, those of the National Museum, the Frederiksborg Museum or provincial museums.

First comes a curule chair of distinct Renaissance type, although it appears to be of peasant-workmanship from about the year 1700, and then follow a number of chairs, all about a hundred years younger, but in which may be found traces of style from diverse periods. Although the chair was a rare piece of furniture in the Middle Ages, it is probable that certain features take one as far back as to the Romans, which especially may be said of the four-legged Sealand peasant chairs, whilst the three-legged Fuhnen chairs have had relatives, more or less distant, in the Gothic period. The connection with the Renaissance

type of chair is evident in other ways, nor has the furniture style of the burghers of the eighteenth century been entirely unknown to the peasant craftsmen.

Diverse periods likewise meet in the ornamentation. It consists to a great extent of notch (chip) stars, but a tulip from the flora of the late *baroque* period also shows itself, side by side with elements from the Renaissance, as also the names, the years and the inscriptions so dear to the latter period. More especially the two interesting North Sealand chairs (Figs. 18 and 19) have amusing inscriptions: "Set Dig nör og vil Dine Been" (Sit ye down and rest your legs), and "Hvad Gud vil Bevare, Er vden al Fare" (What God will preserve is outside all danger).

These few examples show better than many words how the peasants have been able to gather their *motifs* from many sources, how they have made them go together and answer the station and the requirements of their users, and, as an outcome of these circumstances, produce sound, natural and good furniture.

In conclusion I have to express my sincere thanks to the National Museum and more especially to M. Chr. Arel Jensen of this museum for the invaluable aid he has rendered me in this matter.

G. B.



FIG. 23. CHAIR FROM SOUTH FUHNEN.  
DATE ABOUT 1800



# SOME ARTISTIC ARRANGEMENTS IN ROCK AND WATER GARDENS

FROM PHOTOGRAPHS BY H. N. KING



THE ROCKERY, GATTON PARK, SURREY  
(SIR JEREMIAH COLMAN, BART.)





THE STEPPING STONES, MADRESFIELD  
COURT, WORCESTER (EARL BEAUCHAMP)





A PATH IN THE ROCK GARDEN, EAST BURNHAM PARK, BUCKS  
(HARRY J. VEITCH, ESQ.)



THE LAKE, GRIMSDYKE, MIDDLESEX  
(THE LATE SIR W. S. GILBERT)





THE WATER GARDEN AT SUTTON PLACE,  
SURREY (LORD NORTHCLIFFE)



THE WATER GARDEN, EAST BURNHAM PARK, BUCKS  
(HARRY J. VEITCH, ESQ.)



THE PICTURES AND PRINTS  
OF EDWARD L. LAURENSEN.  
BY MALCOLM C. SALAMAN.

ASCENDING the straight steep flight of steps to Mr. E. L. Laurensen's studio in Kensington, one finds oneself amid familiar surroundings; for here, one remembers, the lovable personality and delightful genius of Phil May were once at home. And the place is fragrant with kindly memories, but the artistic atmosphere is different. Mr. Laurensen is a painter chiefly of landscapes, and he is very much an out-of-doors painter. So, although he works a great deal in the large studio at 20 Holland Park Road, finishing there his canvases, or biting and printing his etchings and aquatints, his still more workaday studio is his motor-car. To many a happy painting-ground has it taken him, both on the Continent and in England, and many a pleasing picture has he enjoyed painting in it, while countless are the sketches and colour-notes he has made in that peripatetic studio, with the changing skies overhead. It was, I believe, Mr. Laurensen

sitting in his motor-car with his friend Mr. Harold Speed, both busily painting on a country road, that suggested Mr. F. H. Townshend's "Punch" drawing of *The Lazy Artists*. But Mr. Laurensen is far from being a "lazy artist": he is, on the contrary, always trying to find for himself new vehicles for artistic expression, while his car is characteristic of his energetic and restless search for pictorial opportunities.

An Irishman born, the instinct for art developed in his childhood, and at ten years of age he was allowed to begin studying at the Old School of Design in Kildare Street, Dublin. He remained there only six months, however, for his family traditions were military, and he was destined for the army. But during the seven years he held a commission in the Connaught Rangers, whether stationed at home or in the East, the artist in him was always craving for expression; he was constantly sketching, constantly making efforts to paint. Regimental routine proved ever irksome to him, and eventually he gave up soldiering, and went to study art in Paris. For a time he worked in Colarossi's atelier, and afterwards he attended



"CHELSEA REACH" (AQUATINT)

BY E. L. LAURENSEN



"THE SERPENTINE, HYDE PARK." FROM A  
WATER-COLOUR PAINTING BY E. L. LAURENSEN.







"THE THAMES, WATERLOO BRIDGE"

BY E. L. LAURENSEN

a small private class directed by Mucher, the poster-painter. Mucher's method was to draw, in the presence of his pupils, a whole nude figure, explaining as he proceeded how each individual part should be drawn, and teaching scientifically how to look for beauty in odd proportions. Having learnt all that he could from this teaching, Mr. Laurensen went next to Holland, to the village of Egmond, where he studied landscape painting with Mr. George Hitchcock.

After this brief artistic training he came to London and "commenced painter." For two or three years London offered its scenic allurements to his busily responsive brush and pencil. To his lively sense of colour its streets, its parks, its river, presented harmonies of tone that he had seen nowhere but in the London atmosphere. So from his motor-studio he painted London assiduously, in all its lights and moods, and often inartistic policemen would urge that his car should "move on," while the street-waifs and the early workmen, seeing him sitting in it in the small morning hours, painting Downing Street, for example, would jeer at him as at some incomprehensible eccentric.

Then farther afield he has gone with his car, painting on the Continent, in France principally, as well as in the English counties. And everywhere he sees his picture primarily in terms of colour, generally influenced by some romantic effect of light. And he sees it with the eye of the true colourist, sensitive to the subtlest harmonies as well as to broad and simple impressions of tone. His choice of subject, in fact, is determined chiefly by the opportunities it offers him as a colourist. The ancient castle, with its mellow tones of the centuries, has a real fascination for Mr. Laurensen. So he has painted Stokesay Castle, and Ludlow in Shropshire, and Barnard Castle in Durham, with its stone bridge and the factory, under various lights of the passing day and night, and so he has painted the castle at Falaise in Normandy, in which William the Conqueror was born. At Falaise, too, he found an appealing subject in *Arlette's Well*, where, as the legend goes, the Conqueror's ducal father and humbly born mother first met, and where now noisy washerwomen do their work, with no consciousness of the picturesque scene which Mr. Laurensen's richly toned canvas conveys to us. The mediæval



## E. L. Laurensen

charm of Avignon has inspired more than one happy water-colour, as have the rugged and spacious landscapes of the Yorkshire and Derbyshire dales. Wherever he finds his picture, Mr. Laurensen paints with deliberate joy, and seems to delight in any difficulties of light, though it be but London light, and the scene be a wintry one at Battersea or Hammersmith, with snow upon the barges and the river-side buildings; or sunlight resting upon the Serpentine, or dancing across the Thames, or breaking capriciously in hot patches through the trees in Hyde Park, where the promenaders are.

And equally Mr. Laurensen seems to enjoy the difficulties of a medium, as long as it is likely to give him the effect he aims at. So he has taken to painting in tempera, and through that medium of luminous tones the warm reds and yellows of his beautiful *Eastmill—Sussex* simply glow in the hot sunshine. With what dainty charm Mr. Laurensen can handle pastel may be seen in the study of a girl, reproduced here, with the title *Dreaming* (p. 223).

But, apart from his paintings, a special interest attaches to Mr. Laurensen for his experimental

efforts in the direction of colour-printing copper-plates, efforts for which at the Milan International Exhibition of 1906 he was awarded a gold medal. Having learnt the principles and technique of aquatint and line-etching simply from listening to the lectures of Sir Frank Short, he put these into practice, making endless experiments till he got near to the pictorial effects he desired, always with a view to printing his plates in coloured inks. Then, with the ordinary "artist's colours" in powder mixed and ground with nut-oil to a very stiff consistency, so that they could be worked only when the plate was heated, using extra strong and stiff brushes, he would paint the plate for each impression, somewhat after the manner of the eighteenth-century colour-printers. This is, of course, a very laborious and troublesome process, and so far, in the results when printed, Mr. Laurensen has not been able thoroughly to satisfy his own exacting sense of colour, the values never coming into perfectly true relations. Yet, though the relative hues of nature are not obtainable in these colour-printed aquatints, in some of them, with their conventional tones, Mr. Laurensen has achieved very interesting and engaging pictorial



"HAMMERSMITH"

BY E. L. LAURENSEN



"WATERLOO BRIDGE." FROM A WATER-  
COLOUR PAINTING BY E. L. LAURENSEN.





effects, *Stopham Bridge—Sussex*, for instance. There is a suggestion of mediæval romance about the old stone bridge by moonlight, with the shadows over the river, and here the blue and green tones have been very impressively managed. A pleasantly decorative effect has been obtained in *The Serpentine*—the subject also of the water-colour reproduced here—showing the Kensington Gardens end, with the fountains and the stone balustrades, and a swan floating serenely below these, and in the background the houses of the Bayswater Road seen through the trees



"IN THE PARK"

BY E. L. LAURENSEN



"DREAMING" (PASTEL)

BY E. L. LAURENSEN

of conventional browns and greens. Then, there is *Chelsea Reach*, with the sunset through the twilight on the river, and the barges and the water very much alive, while, in the background, "the poor buildings lose themselves in the dim sky." *Millbank*, too, and *Pont Alexandre Trois*, are pure spirit-ground aquatints, but in *The Sand Pits*—a very large and effective plate—Mr. Laurensen has used line-etching for accentuating form. The effect of the warm sunlight which floods the pit, casting some fine shadows, is admirable, and, but for some unfortunate over-biting in the trees above, the whole plate would be a complete success. A proof of it has been purchased for the Victoria and Albert Museum. Mr. Laurensen may be encouraged to persevere with his experiments, for I believe aquatint is the only copper-plate process that lends itself at all satisfactorily to printing in coloured inks. But, after all, perhaps he will find his pictorial expression on the copper-plate more artistically through black and white, while for colour he is equally happy in at least four other mediums. At present he is an artist still in the making, but his possibilities would seem to be rich.

M. C. S.





CORONATION MEDAL. ISSUED BY THE ROYAL MINT  
DESIGNED BY BERTRAM MACKENNA, A.R.A.

## STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The medal struck by the Royal Mint in commemoration of the coronation of their Majesties King George V. and Queen Mary has no doubt by this time found its way into many collections, but for the sake of those who have not already seen it we give above a reproduction of it.

The plaque in repoussé copper and enamels by Mr. J. W. Wilkinson, which we reproduce below, is an instance of triumph in adapting to design natural forms with very little modification: pattern surviving side by side with a realism that except in expert hands is fatal to pattern.

Mr. Frank J. Jones, of whose wood-carving we give two illustrations on the opposite page, tells us that the work was done as a recreation in his leisure time. He has had but few opportunities of obtaining instruction in this branch of work, and in fact his teaching has been chiefly through the pages of *THE STUDIO*. Besides designing the carving of the altar table and retable he executed the whole of the wood-work.

We gave recently two examples of stained glass designed by Mr.

Archibald J. Davies of the Bromsgrove Guild, and we now supplement these by another equally interesting example.

The Pastel Society's Exhibition at the Galleries of the Royal Institute was as successful as ever as a picture exhibition, but in the majority of cases pastel was only used in rivalry with—that is, to attain the same effect as—oil

or water-colours. That a picture should prove to have been done in pastel upon near examination is not enough; the true pastellist shows in pastel something that no other medium can show, and of such efforts a pastel exhibition should consist. Mr. Terrick Williams's *A Sunlit Harbour*, Miss Florence Small's *On the Sofa*, Mr. George Sheringham's *The Fountain*, Mr. Henry Fullwood's *A Spring Song*, Mr. Reginald Jones's *Kensington Gardens*, Mr. T. W. Hammond's *Bait Gatherers*, Mr. John Charlton's *English Wild Bull*, Mr. J. McLure Hamilton's sketches, Mr. R. Gwelo



PLAQUE IN REPOUSSÉ COPPER AND ENAMELS  
DESIGNED AND EXECUTED BY J. W. WILKINSON

Goodman's *Grasmere*, Mr. W. L. Bruckman's *The Dutch Garden*—these pictures were especially typical of the essential qualities of pastel, and Messrs. Melton Fisher's, A. S. Hartrick's, J. R. K. Duff's, A. L. Baldry's, and Mrs. Mabelle Unwin's work should also be mentioned.

The Camden Town Group who have been exhibiting at the Carfax



ALTAR TABLE IN STANMER CHURCH, SUSSEX  
DESIGNED AND EXECUTED BY FRANK J. JONES

atmosphere the bright gaiety and vibration of Mr. Spencer Gore's art come as a merciful relief with its evidence of the exhilaration of existence.

It would be impossible to imagine anything more English in spirit than the late Sir F. Seymour Haden's art. It is always more easy to respond to this native note than to say of what it consists. It made Girtin and Turner our greatest landscape



CARVED PANEL. DESIGNED AND EXECUTED BY  
FRANK J. JONES

Gallery take their name, we understand, from a tale of sordid murder related in a modern play, or from Mr. Walter Sickert's illustrations to that play shown in the exhibition. Having regard to the genius of Mr. Sickert, we are quite prepared to admit that it is a wonderful thing to represent such a thing as *sordidity* instead of merely outward surface in paint. But as a contribution to the aims of life, this care over something malodorous and hostile to beauty seems to us on the side of the dark angels. Into this fetid



STAINED GLASS PANEL

BY A. J. DAVIES



painters because entirely our own. And in line with them, and in his own medium perhaps not so very far behind them as an artist, it places Seymour Haden, whose memorial exhibition has just been held at the Leicester Gallery.

Mr. Courtenay Pollock's *Lust of Mrs. Julia Worthington* of New York, reproduced opposite, was executed during the sculptor's recent visit to America, and will add to the reputation for sculpture portraits that Mr. Pollock has been making. In this vein his *Sir Hubert Parry*, also illustrated, is among his chief successes.

We are also reproducing two pictures from the Royal Academy Exhibition by Mr. Melton Fisher and Mr. Stanhope Forbes, R.A., respectively, which we were unable to include with the illustrations to our review of the exhibition, but which were referred to therein as among the interesting works shown this year.

Mr. G. Spencer Watson, whose portrait of a little boy we reproduce, is a painter who has made his successes in the field of portraiture where success is most difficult to come by, to wit, that of child-portraiture.

At the Baillie Gallery in June Mr. Romilly Fedden held an exhibition. Mr. Fedden is an artist with a sense of the impressiveness of just certain phases of natural beauty — summer nights, moonlight in forsaken streets, and the bright mass of colour of turbaned Arabs in strong sunlight—the last, an effect beloved of Melville. These obtain from Mr. Fedden a technical success not altogether removed in style from that of Melville's, which is not forthcoming in every subject that he takes up. The exhibition was full of inequalities, but *Carnival, Munich*, and *The Moonlit*

*House*, were typical of the vein in which he rises to an art of unusual interest.

The Goupil Gallery have lately been exhibiting oil-paintings by Mr. Romaine Brooks. It is a very interesting talent that we have here, and a very personal one. It is true that the colour-scheme tends to impart an appearance of decomposition to some of the attenuated nudes that Mr. Brooks is so fond of; and it is true that black seems to exclude every other colour as a motif in these schemes, each picture being repeated in the same key; but even this, though marking limitation, serves up to a highly decorative point of view, to which each subject in turn is adjusted with really exceptional skill.

The Calderon Art Society's Exhibition, which is



BUST OF SIR HUBERT PARRY, MUS.DOC.

BY COURTENAY POLLOCK



BUST OF MRS. JULIA WORTHINGTON  
BY COURTENAY POLLOCK





"INTERIOR"  
BY S. MELTON FISHER



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"THE OLD PIER STEPS"  
BY STANHOPE A. FORBES, R.A.





PORTRAIT OF A LITTLE BOY  
BY G. SPENCER WATSON

the third exhibition of work by past and present students of the Calderon School of Animal Painting, held in June at the Alpine Club Gallery, reflected well upon this school.

PARIS.—In the Durand Ruel galleries Ernest Laurent exhibited recently for the first time—and the artist has reached his fiftieth year—such examples as he could gather together of his important works. The exhibition comprised a score of portraits, ten nudes, fifteen flower-pieces, a large number of sketches, certain studies of landscapes, and a valuable collection of drawings. In each of these categories, even in the landscapes and in the flower paintings, the artist's two essential characteristics are revealed with infinite grace. One can say of Ernest Laurent that he is "un amateur d'âmes qui s'exprime par des couleurs." And this phrase epitomises, albeit rather summarily, the essential traits of the man. Before all, he is a portrait painter; he delights in the human face; thoroughly comprehends its varying expression, and is happy in depicting it. He appreciates the fact that we bear upon our countenance the principal traits of our character, and that in conversation the expression of the face tells far more clearly our degree of culture, our emotional qualities, our energy or lassitude, our enthusiasm or despair, than the actual words we speak.

There are, comparatively speaking, many persons whose analytical faculties are joined with a kind of emotional sensitiveness which enables them to divine the mysteries of the countenances of their fellows, but it is given to but a very few artists to possess the power of synthesis by which they can make plain to all in their art the primordial elements and characteristics of which they themselves were sensible in gazing upon the face of the

sitter. This is the second essential quality of Ernest Laurent. He understands and he is moved, and he expresses his comprehension and his emotion by means of his art, that is to say, by means of lines, masses, and the juxtaposition of tones. By reason of the careful chronological arrangement of the exhibition of this ensemble of Laurent's works one was able to see easily that the artist's analytical faculties were the earliest to develop. "Psychology and a little Paint" is a title that might have been aptly bestowed upon these earliest essays. But the eyes of the painter, dowered by nature with extremely fine perception, began more and more to take cognisance of the why and wherefore of the infinite richness of nature's colour-schemes. In several big strides forward in his art he attained a delicacy of vision, a richness of colour, an intensity of expression and a velvet touch which placed his work in a different class entirely from contemporary production. One may say that from the date of his



PORTRAIT OF MME. HENRY MARCEL

BY ERNEST LAURENT





PORTRAIT OF MME. R.  
BY ERNEST LAURENT

## Studio-Talk

portrait of *La Comtesse Lovatelli*, exhibited at the Salon in 1896 and which may be seen to-day in the Luxembourg, M. Ernest Laurent was in full possession of his talent.

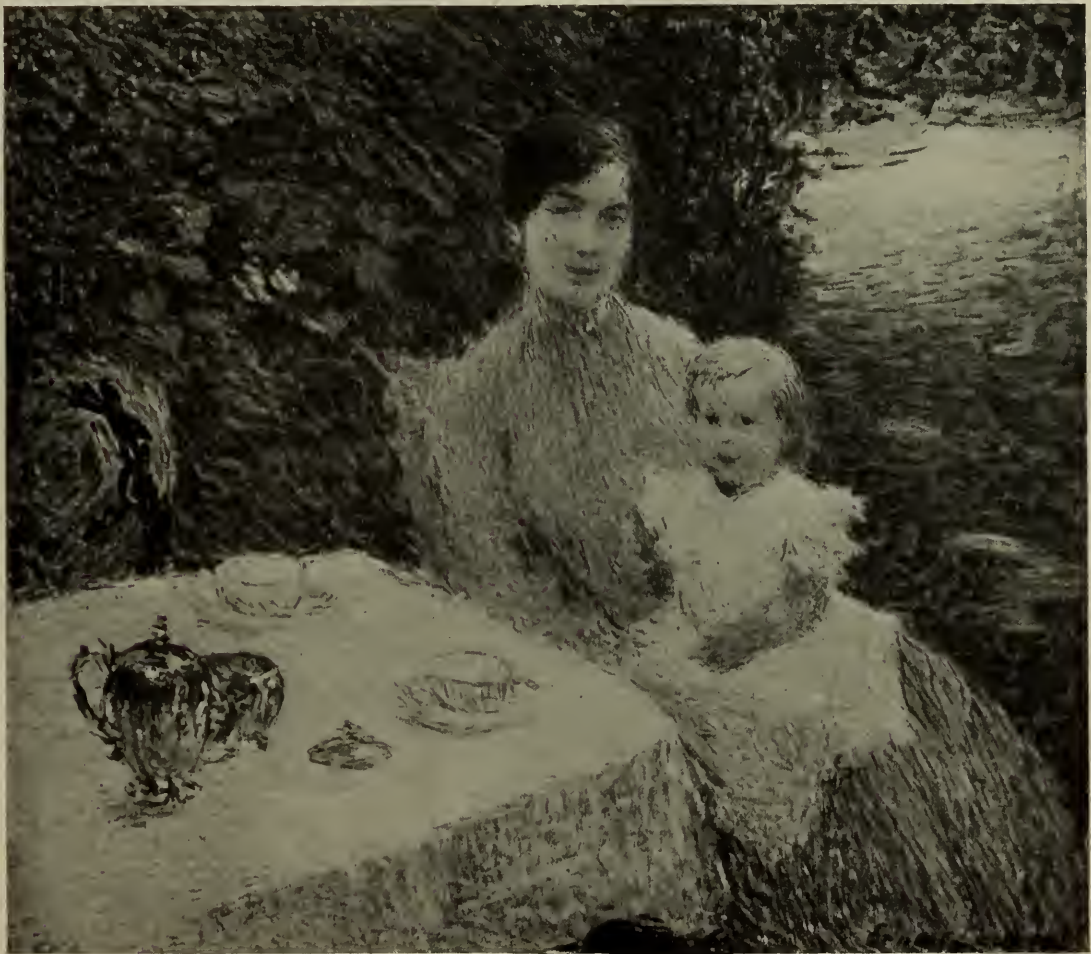
By his methods of execution, by his technique, if you will, M. Ernest Laurent shows affinity with the Impressionists. He follows the distinguished generation of Degas and Monet, and he recognises his indebtedness to these great pioneers for a considerable portion of his artistic formation. The results of their teachings reflect honour upon them. Is it not fine to have given even posthumous birth to masterpieces?

But if the relationship is undoubted, what a contrast is afforded by a comparison of M. Laurent's work with that of his predecessors! Truly he seems to have made a re-discovery. First the technique which, in his hands, consists

in the progressive building up of the tones by the employment of touches of pure colour superimposed; secondly the composition, which we find subordinated almost entirely to the intense psychological suggestion; and finally the emotional qualities which emanate so spontaneously from the depth and the fine personal susceptibilities of the artist's own character, that one can no more imagine other pictures being like M. Ernest Laurent's than one can conceive of two faces exactly alike or two characters entirely identical.

ACHILLE SEGARD.

The pictures of M. Maurice Chabas have attracted attention at the Salon and various other exhibitions by reason of their purity of form and high ideals, which qualities are to be remarked in the examples which we reproduce. At the same time the artist gives proof of a great feeling for decorative effect. These very harmonious works



"MA FEMME ET MON FILS"

BY ERNEST LAURENT





" MÉDITATION "

BY MAURICE CHABAS



" LE GOLFE "

BY MAURICE CHABAS



"LE BAIN"

BY MAURICE CHABAS



"VISION ANTIQUE"

BY MAURICE CHABAS





"WATER-CARRIER AT LUXOR, EGYPT"  
BY EUGÈNE L'HOEST

are intended to form part of some large scheme of decoration which the artist will not fail soon to complete. We find in them a great nobility of conception and a serenity of form and line which it is impossible to praise enough.

The contributions of M. Eugène L'Hoest have always been among the most remarkable works in the exhibitions of the Orientalists, and for this reason, that his sculptures are transcriptions of things which he has really seen; one feels that each one of his little pieces is accurately observed and conscientiously executed. Quite recently this artist explored Egypt, whence he returned with some charming motifs and delightful sources of inspiration for his work. Among the sculptures which he has executed as the outcome of this sojourn we have chosen two of first-rate importance for reproduction: the statuette of a fellah in a long tunic, holding out his hand, with the most natural gesture in the world, for alms, and the other little work, so pregnant with life, depicting a water-

carrier advancing with tired and laboured steps, his leather bottle slung on his shoulder.

The spring of this year in Paris was marked by a veritable avalanche of exhibitions of ancient art, which have perhaps during the season which has just passed relegated modern art to a secondary place. The most interesting of them was that organised by M. Armand Dayot in the Gallery of the Jeu de Paume, in which were gathered together an ensemble of fine pictures lent from the chief Parisian collections. The Queen of Holland gave her patronage to the exhibition, as also did the Chevalier de Stuers, the Dutch Minister at Paris. This achieved one of the greatest successes which has ever attended an Art exhibition in Paris.

H. F.

STOCKHOLM.—To the joy of all Swedish art lovers our prominent young sculptor, Carl Milles, known to the readers of this magazine through an article in *THE STUDIO* last summer, has just sold to the National



"BAKSHEESH"  
BY EUGÈNE L'HOEST

## Studio-Talk



"THE WINGS"

BY CARL MILLES

Museum two of his most representative works, the big bronze group of a youth lifted by an eagle, called *The Wings*, and the granite head of a well-known political writer in Stockholm, Mr. Gustaf Stridsberg, the most important portrait—though perhaps in size the smallest—that Milles has done so far.

In the galleries of Konstföreningen, the sculptor David Edström recently arranged an exhibition that gave a very good impression of his personality and originality as an artist. It was most interesting to see the development of this artist, who has not for many years shown anything in Stockholm. From

a stylistic point of view he moves between two poles, the antique Greek sculpture and Rodin's modern romanticism. Edström exhibited both very characteristic portrait-busts, genre statuettes, symbolic heads, and groups and studies for big monumental works. Among the portraits, the one of Dr. Fr. Oppenheimer with his very intellectual expression masterly rendered, the strong imposing head of the Swedish Minister at the Court of Berlin, E. Trolle, the charming portrait of Countess Trolle, and *Study of a Man* attracted most attention. The fascinating *Sphinx* and *The Cry of Misery* were bought for the galleries of E. Thiel and Prince Eugen of Sweden. *Fiat Lux*, the study for a postal monument in Berne, Switzerland, and *The Vanquisher of Loke*, intended to be a monument of industry for Stockholm, gave a good idea of Edström's tendencies in monumental sculpture. A few days after this exhibition was closed Edström gave the Stockholm public the pleasure of seeing four new busts by his hand, of which the most important were portraits of Mr. Ernest Thiel and Mr. K. O. Bonnier, both reproduced.

Nowadays, when so many English art lovers have



PORTRAIT OF GUSTAF STRIDSBERG

BY CARL MILLES



## Studid-Talk



HEAD OF MR. ERNEST THIEL

BY DAVID EDSTRÖM

begun to take a lively interest in Anders Zorn's paintings, as well as his etchings—of these latter a large number are now to be found in various private collections in England—it may be of interest for the readers of this magazine to see an example of this artist's work before he became a world-famous master. *Our Daily Bread* is a water-colour painted in 1886, when Zorn was a young man of twenty-six, and had not yet done any work in oil, a medium that he first began to use in 1888. This charming picture, in style and character so totally different from what is generally considered typical for the Swedish master, represents a scene from the life of the peasants in Dalecarlia, Zorn's native province. The old woman in the foreground is Zorn's own grandmother cooking potatoes for the reapers we see standing out against the horizon, and who are probably other members of his family. It is generally believed that Zorn as a rule paints without a careful study of his subject, but this belief is erroneous, and even a glance at *Our Daily Bread* is enough to show with what a loving

and observing eye he has looked at the scene he has here interpreted. The grass and the flowers are executed with a care that reminds one of the old German masters. Zorn himself says that no artist has a right to use a large and broad brush-work before he has shown himself capable of a careful and loving study of the details in nature. The National Museum of Stockholm, the public collection where one can study Zorn's work best, bought this charming water-colour almost immediately after it was painted.

For the third year in succession the revolutionary group among our artists called "The Young Ones" have appeared before the Swedish public, and one must confess that this year these young artists, pupils of Matisse and ardent worshippers of Cezanne and van Gogh, seemed considerably more mature than in the previous years. The leaders of this little group of artists are Birger Simonson, Isaac Grünewald, and Carlson-Percy. Simonson's *Portrait of a Lady*, somewhat in the style of a Florentine portraitist of the Cinquecento, and three of Carlson-Percy's landscapes, among which an impressive study of a wide plain with clouds is perhaps the best, have been bought for the gallery



HEAD OF MR. K. O. BONNIER.

BY DAVID EDSTRÖM

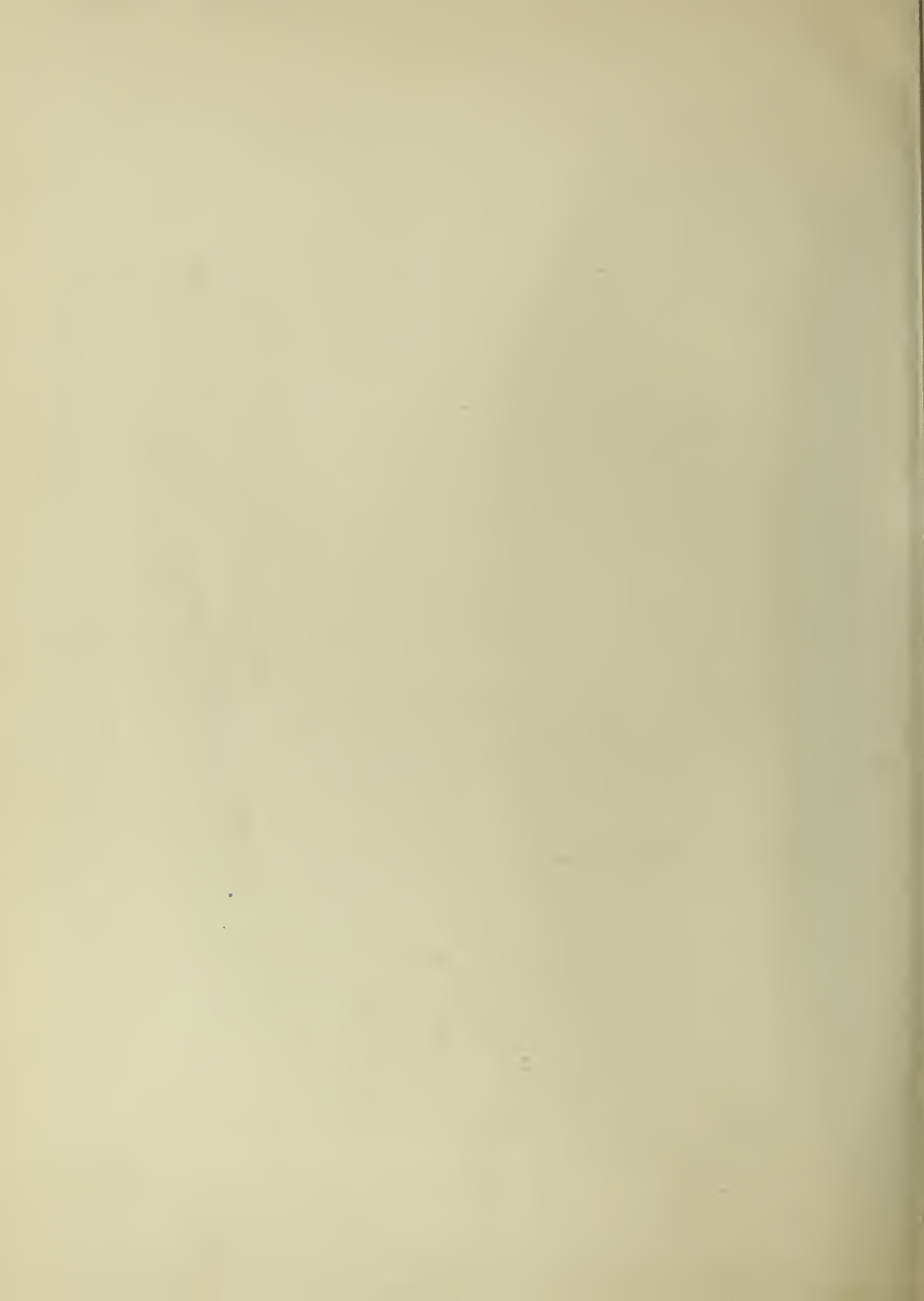


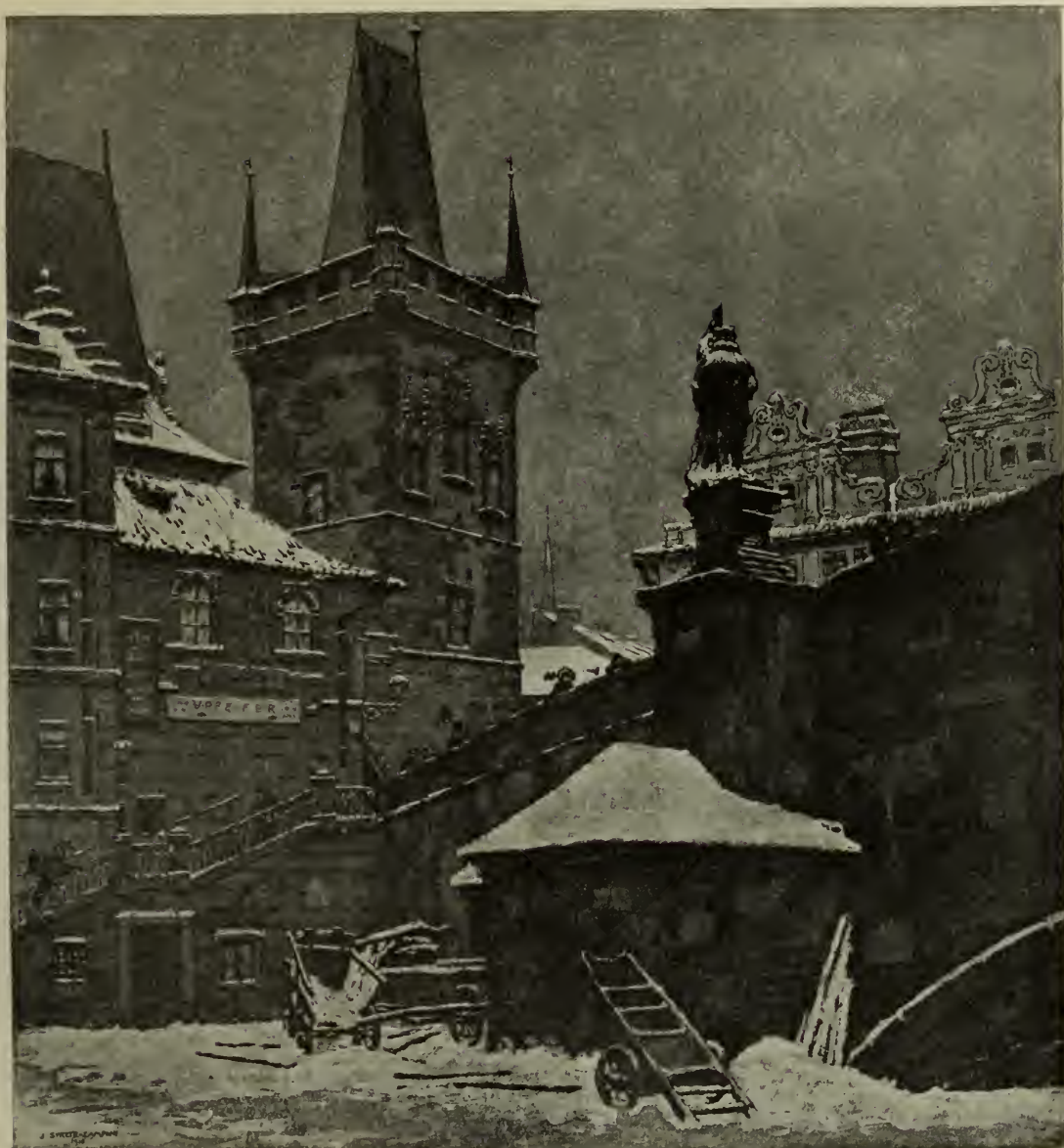
"OUR DAILY BREAD." FROM A WATER-COLOUR PAINTING BY ANDERS ZORN.

(In the National Museum, Stockholm.)

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"WINTER." FROM AN AQUATINT  
BY JAROMIR STRETTI-ZAMPONI





"AUTUMN." FROM AN AQUATINT  
BY JAROMIR STRETTI-ZAMPONI

## Studio-Talk

of that most enlightened collector, Klas Fâhrens. Grünewald's *Portrait of Mrs. Morssing* is as good a piece of painting as his big canvas, *The Spring*, is ridiculous, a magnified caricature of a Rodin drawing with the various figures coloured differently. Gregori Aminoff is to my mind the ripest and most cultivated of the young exhibitors. His decorative paintings and his portraits of a young light-haired girl and a lame boy, have both a personal style and much feeling.

T. L.

**P**RAGUE.—A young Czech artist, Jaromir Stretti-Zamponi, has lately attained prominence by his charming engravings of Old Prague. Being a beginner and autodidact from tip to toe he has with his first work victoriously pushed to the front. His etchings display creative powers of the highest order and a very fine feeling for tone, colour and

values. They belong to the best specimens of our modern Austrian graphic art—a fact which has been duly appreciated by some of the leading collections, such as the Albertina and the Imperial Cabinet of Engravings in Vienna. Neither in his technique nor in his conception is there trace of any school or teacher, and he has really no predecessor who has rendered so well the “spirituality” of Prague. Especially in the plates of *St. Nicholas' Church*, *St. Apollinaris' Place*, *Prague*, and *Winter*, does the artist rise to an uncommon height, symbolising all the mental agony in the faded royal splendour and mediæval dignity.

H. S.

**A**GRAM.—The province of Croatia has produced some few artists and sculptors of note, and among the latter R. Franges Mihanovic can claim a place. Born in 1872, in the village of Mitrovic, in Croatia, he



“THE SCHÖNBURG PALACE, VIENNA”

BY JAROMIR STRETTI-ZAMPONI



## Studio-Talk

received his early education in art before the great wave of modernism found its way to Agram (or Zagreb, as it is called by the Croatians), so he was sent to the local Technical School to prepare for some profession as yet indistinct. From his earliest years he had shown a decided talent for sculpture, and his teachers, recognising his artistic nature, furthered his advance to Vienna, where he entered the Kunstgewerbeschule. Franges Mihanovic soon gained appreciation and was awarded a scholarship which enabled him to proceed to Italy. Later on he spent some years in Paris. At the Salon in 1900 the young sculptor was awarded the gold medal, and two of his works found a place in the Musée du Luxembourg.

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The Slav instinct impelled Franges Mihanovic to return to his native land. He longed to express his art as he felt it, influenced by the atmosphere of his beloved Croatia ; the peasants, the labourers

of the towns as of the country, appealed to his fancy : these he would take as his models, with their plough-horses, their steers, their surroundings. And so he left Paris to settle in Agram, where he has executed his best work. Of the works here reproduced, the *Philosophy* is one of the four reliefs for a fountain erected in the University of Agram. The monument to the Croatian poet Eugen Tomić is poetic in feeling and beauty of conception. Over all is that stillness inspired by the truly great, such as this dead poet, whose words are closed to us, for they have not yet been translated. In the memorial, *Suffer little children to come unto Me*, the Slav type is unmistakable both in the figure of the child and in that of Christ, for the Slav sees Him as he sees man around him ; and again the Slav temperament is discernible in the monument for a grave. In all he does the Slav instinct is undeniable—he understands his people, their character, their instincts, and can portray them with fine feeling.

A. S. L.



"ST. NICHOLAS' CHURCH, PRAGUE"

(See Prague Studio-Talk, p. 243)

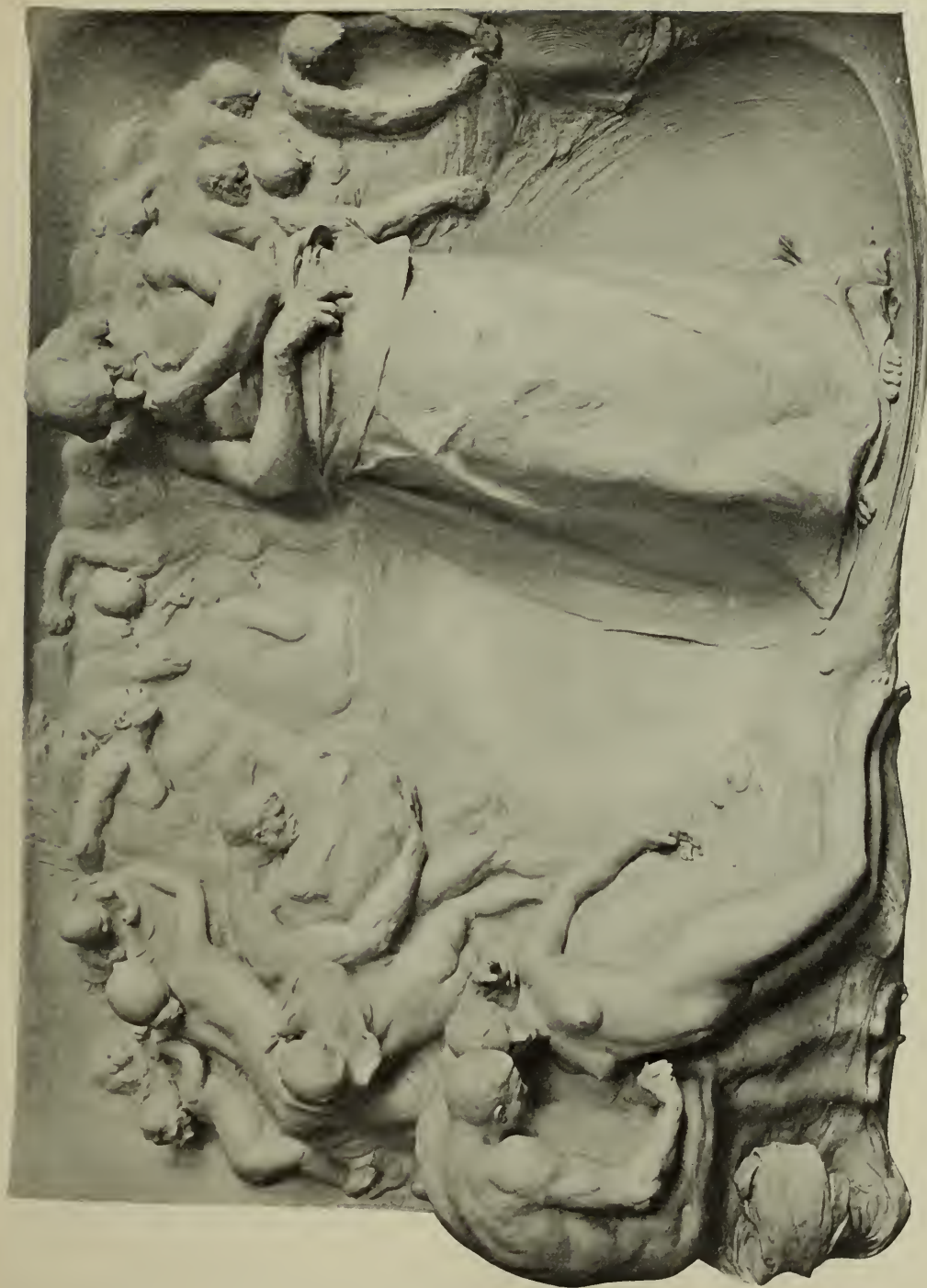
BY JAROMIR STRETTI-ZAMPONI



"ST. APOLLINARIS PLACE, PRAGUE." FROM AN  
ETCHING IN COLOURS BY JAROMIR STRETTI-ZAMPONI.







"PHILOSOPHY." BY R. FRANGES MIHANOVIC





"MONUMENT TO A POET"

(See *Agram Studio-Talk*, p. 243)

BY R. FRANCES MIHANOVIC

BERLIN.—The Great Berlin Art Exhibition this year reminds one of the remark of Goethe, that in matters of art shows it is easier to confuse than to satisfy the public. About 3000 exhibits are on view, comprising pictures, sculpture, furniture, ceramics, and an architectural division, while a considerable section takes one back to the Old Berlin world of 1830-50. Strange to say, this retrospective part exercises the strongest fascination. There are beautiful paintings by Magnus, Begas, G. Richter, Hoguet and their contemporaries, and a series of Menzel and Krüger drawings has not been equalled in delicacy and precision by succeeding generations.

Modern painting attains good quality in many instances, but nowhere real importance. It would seem that the modern principle of unselective naturalism in conjunction with technical research has transformed the magic circle into

a prosaic domain. Older masters have no surprises to offer, and very few new men show a progressive course. The imaginative domain has not one strong representative, and monumentality is hardly traceable, although particular attention has been devoted



"SUFFER LITTLE CHILDREN TO COME UNTO ME" (GRAVE MONUMENT)  
(See *Agram Studio-Talk*, p. 243)

BY R. FRANCES MIHANOVIC



MONUMENT FOR A GRAVE  
BY R. FRANGES MIHANOVIC

(See *Agram Studio-Talk*, p. 243)



## Studio-Talk

to mural painting. Landscape is best, portraiture mediocre, and the genre rather commonplace. Renowned masters who keep their rank are Paul Meyerheim, Kallmorgen, Vogel, Bracht, Frenzel, Kiesel, and Hoffmann Fallersleben. In landscape Carl Langhammer exemplifies visible development, and it is a real pleasure to see how patiently this tasteful artist is overcoming difficulties. Hans Hardtig gives assurance of a firm grasp, but is somewhat over-energetic in contour. Lejeune is fond of expressing himself in a forceful, vigorous manner, but seems to pass into a gentler mode of expression. Karl Wendel is developing, Hans Licht has not given his best, and Hessmert begins to call forth attention by decision of facture.

In portraiture G. L. Meyn stands foremost as an interpreter of character but also as a tasteful composer and keen student of light. Walter Schnackenburg fascinates by choice colour-combinations which are expressive and yet discreet. Otto Heichert has rendered a scene of his domestic felicity in the Rembrandt and Saskia style. Emil W. Herz displays a talent for fixing the salient points in the character of his sitter on the canvas. Otto H. Engel cultivates Frisian village life with its homely charm; Franz Paczka makes the cultivated Hungarian peasant folk credible, and revels in the clashing music of their colours. Alfred Mohrbutter is a fine interpreter of modern æstheticism, and Eichhorst is particularly successful this year with sturdy labourers. Josse Goossens is a staunch naturalist, and his energetic mosaic touches do no damage to distinguished colourism. Hans Koberstein has accomplished one of the few *clous* with his triptych, *The Prodigal Son*. One of the few religious subjects, a *Pietà* by Sebastian Lucius, is intense in tragic expression. Honours in animal painting are carried off by

Hans Schmidt with his eagles, and by Karl Kappstein with his marabous. A. von Brandis is a rising interior painter, and some still-life pieces by C. Albrecht, Hedinger, Iversen, Preussner, and Marie von Brockhusen, give prominence to this sort of picture.

The Düsseldorf artists have not sent an important collection, but Fritz von Wille's *On the Lower Rhine* is remarkable for its combination of spontaneity and delicacy. The Munich Künstler-Genossenschaft impresses us with technical culture and with a richer talent for figure painting without attaining a high standard this year. The Alsace-Lorraine group speaks as well for the ambition to rival old masters as for modern accomplishment. In the Swiss section we are among artists whose



FOUNTAIN

BY WALTER SCHOTT



"THE WOODCUTTERS." BY FRANZ EICHHORST





"DACHAU PEASANT WOMEN GOING TO CHURCH"  
FROM AN ETCHING BY OSCAR GRAF



"DINNER-TIME IN THE VILLAGE"

BY OTTO H. ENGEL

racial robustness is augmented by endeavours to copy or assimilate neo-impressionistic methods.

Few works of sculpture claim more than passing attention. A higher level is now the rule, but no departure from precedent is noticeable. Nobility of shape and elevation of feeling distinguish Manzel's large haut-relief *Christ the Consoler*. Tuallion has sent his equestrian statue of Kaiser Wilhelm II., composed for the Rhine bridge at Cologne, and the work is marked by fiery pulse and rhythmical composure. Walter Schott delights us by the grace and vivacity of his dancing girls on a charming fountain, and Dammann and Hosäus have executed some striking sculpture for graves.

In the black-and-white section the chief interest centres in the work of Zeising, Erich Wolfsfeld, Héroux, Schiestl, Gampert, and Oskar Graf. Architecture is rich

this year and striking personalities like Bruno Schmitz, Wilhelm Kreis and Oskar Kaufmann are to be studied in important works. The different German porcelain firms, foremost among them the Berlin Royal Manufacture, exemplify the successful endeavour to attain individual freedom of style. Interesting new technical processes by Professor Schmuz-Baudiss are to be studied here, and we are often made aware of the collaboration of prominent painters and sculptors in this domain of applied art.

J. J.

MELBOURNE. — The last annual exhibition of the Victorian Artists' Society was held at the new premises of the Melbourne

Athenæum in Collins Street, in the new gallery recently renovated and improved for the purpose of picture display. The innovation was, in some respects, a success, though in the matter of wall space it was found somewhat disappointing, owing largely, no doubt, to the presence of a



"BOULEVARD WATERLOO, BRUSSELS"

BY AMBROSE PATTERSON



consignment of pictures by Australian artists resident in London. The most noticeable of these works was undoubtedly Max Meldrum's fine Rembrandtish study of an old man—a marvel of drawing. This artist was a gold medallist from the Melbourne National Gallery, and the travelling scholarship accompanying it enabled him to perfect his training in Europe. *The Squire's Daughter*, by James Quinn—acquired by the Geelong Art Gallery—was one of the most popular pictures in the exhibition. Arthur Streeton—always interesting and vigorous—showed a dainty *Opal and Rose, Warbarrow Bay, Dorset*. G. W. Lambert's *The Shop*, recently reproduced in THE STUDIO, found a purchaser and many admirers. Other absentee exhibitors of note were Phillips Fox, Rupert Bunny, George Coates, and A. H. Fullwood.

Local exhibitors included the president, Mr. Mather, with some fine oil and water-colour landscapes, *Evening, Macedon*, and *Study of White Gums*, being especially fine. Mr. F. McCubbin had a fine *Summer Idyll*, noticeable for its bold, free handling. A new arrival from European training, Mr. Ambrose Patterson, showed a fine *Boulevard Waterloo, Brussels*—curiously reminiscent of Camille Pissarro. The Trustees of the Felton Bequest so highly appreciated Charles Wheeler's graceful composition, *The Poem*, that it was at once purchased for the National Collection. It ranks among the most successful achievements of any of the younger generation of artists trained out here. McClintock vied with Herpen in his mastery of the water-colour medium, the latter's *Thrashing Peas* being especially good. Mrs. Tweddle showed a fine still-life study, *Venetian Glass*, and Ford Patterson, Delafield Cook, and Enes were also strongly in evidence. Walter Withers showed *The Headland and Landscape*, both strong in character and colour. Some miniature paintings by Ada Whiting, and two excellent bronze heads by C. W. Gilbert, were decidedly good.

J. S.

## ART SCHOOL NOTES.

LONDON.—We give on p. 255 an illustration of a cabinet or armoire presented to the King and Queen on the occasion of their Majesties' coronation by the staff and students of the School of Art Woodcarving, South Kensington. This excellent piece of furniture was designed by the headmaster, Mr. Grimwood, and carved by the students of the school. The wood used is French walnut, and the design is carried out on the lines of the Transitional Gothic of the "François Premier" period. The details are modern, but treated somewhat severely in accordance with the style. The cabinet stands 4 feet 6 inches high, and is 2 feet 9 inches wide, the upper portion forming a cupboard. Beneath the centre of the cupboard is a small drawer, and in the carved panel on the front of this drawer the royal monogram is introduced. On either side of the centre panel, richly carved with the royal



"THE POEM"

BY CHARLES WHEELER  
(Purchased by the Trustees of the Felton Bequest)

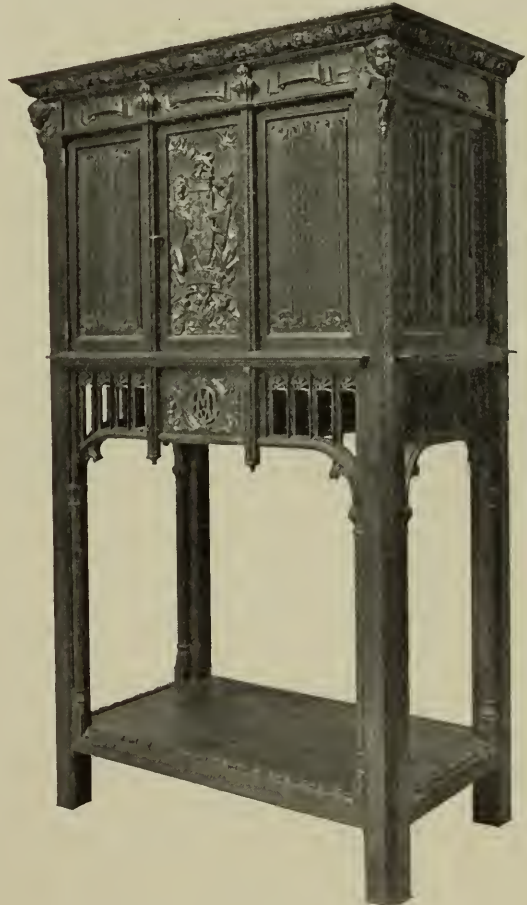


"STUDY OF WHITE GUMS" BY J. MATHER  
(See *Melbourne Studio-Talk*)

arms, and at the sides of the cupboard are six panels ornamented with the linenfold pattern, with a very delicate line of carving down the centre of each. The three front panels are separated by small columns richly tooled and finished off with finials and pendants. The arches on which the cupboard rests are supported by small shafts, octagonal in section, covered with delicately tooled ornament, and with caps and bases. The cabinet is surmounted by a cornice consisting of a convex moulding pierced and carved with roses and foliage, and a frieze on which is carved an inscribed Garter. The cherubs' heads at the angles are carved out of the angle posts.

Important changes in the art education of this country are foreshadowed in a circular recently issued by the Board of Education. In regard to examinations, the Board recognise that the present system tends "to restrict unduly the development of Schools of Art, and to bring about a uniformity of method which is undesirable in view of the very different functions which the schools have to perform in different localities." They intend therefore in the near future to terminate the

elementary examinations now conducted by them, as well as the minute subdivision of art studies for examination purposes, and to substitute examinations of a more comprehensive character adapted to the needs of students who have reached a fairly advanced level. The new scheme will be brought into force in 1913, as will also new regulations for the certification of art teachers and art masters. The question of putting the National Competition on a better footing is also under consideration, and the Board propose to consult with headmasters and others to this end. The present arrangements with regard to scholarships and exhibitions for art students are to be revised, and finally, as an aid to carrying out the reforms foreshadowed in the circular, the Board propose to constitute a Standing Committee of Advice for Education in Art, which, besides their own officers, will include several artists of distinction,



CABINET PRESENTED TO THEIR MAJESTIES THE KING AND QUEEN AS A CORONATION GIFT FROM THE SCHOOL OF WOOD-CARVING, SOUTH KENSINGTON. DESIGNED BY THE HEADMASTER, MR. H. GRIMWOOD, AND EXECUTED BY THE STUDENTS OF THE SCHOOL



## Reviews and Notices

teachers in art schools, and representatives of industry. This Standing Committee will come into existence on the 1st of next month. Sir E. J. Poynter, P.R.A., Mr. S. J. Solomon, R.A., Mr. G. Clausen, R.A., Mr. A. S. Cope, R.A., and Mr. R. Blomfield, A.R.A., are among the members; as also are Prof. Selwyn Image, of Oxford, and Mr. F. V. Burridge, of the Mount Street School, Liverpool.

The scholarships at the Slade School, which are the most important of the prizes offered to the students of that institution, have been awarded to E. Kathleen Cole and C. U. Gill. These scholarships, of £35 a year, tenable for two years, were founded about forty years ago under the will of Mr. Felix Slade, to whose munificent bequests we owe also the Professorships of Fine Art at Oxford and Cambridge. The list of the winners of Slade Scholarships during the past forty years include the names of many men and women who subsequently gained distinction in the world of art.

Landscapes were the principal features of the recent exhibition of the Gilbert Garret Sketch Club, held at 3 Great Ormond Street. Most of the landscapes on the walls were apparently studies from nature made in the open air, and the average quality was perhaps higher than that of any preceding exhibition of the club. Mr. H. M. Wilson showed a capital painting of a Kentish village; and Mr. J. R. Dunning several clever little water-colours. One of the strongest exhibitors was Miss Uellina Parkes, who won a prize in the competition noticed in this column in January, and the exhibition also contained contributions of interest from Mr. A. E. Cox, Mr. E. V. Pearce, Mr. P. Smyth, and others.

W. T. W.

### REVIEWS AND NOTICES

*The Herkomers.* By Sir Hubert von Herkomer, C.V.O., R.A., D.C.L., LL.D., &c. Vol. II. (London: Macmillan and Co. Ltd.) 7s. 6d. net.—In the first volume of this remarkable book Sir Hubert von Herkomer sought, as he expresses it in the introduction to the second volume, “to fulfil a duty: to let others know what a father had done for his son, the moral and educational influences he brought to bear on his life, under circumstances certainly trying, if not unusual”; and this duty he certainly fulfilled with the amplest measure of filial respect and affection. The second volume is mainly devoted to a record of Sir Hubert's own achievements, to an account of

the successes by which he justified his father's belief in the capacities of the son whose early life was so tenderly watched over, and whose youthful enthusiasms were so wisely directed. This record is extraordinary in its revelation of the inexhaustible energy of a man who, hampered throughout his life by ill-health and dependent on his own exertions only to make his way in the world, has won for himself a dominating position in modern art, and has held it surely for many years by the sheer strength of his personality. Few writers of autobiographies have had so unquestionable a right to put themselves before the public, and fewer still, it may be said, have been able to give an account of themselves and their doings which can be accepted so unreservedly as instructive in matter and interesting in manner. For Sir Hubert possesses in the highest degree that rare gift, the power of accurate and dispassionate self-analysis. He dissects himself with amazing skill, and he puts his finger with singular directness upon both the virtues and the defects of his temperament; and he appraises both his successes and his failures always at exactly their right value. As a study of a personality the book is wholly fascinating, as a contribution to contemporary art history it is of memorable importance, but most of all, perhaps, it deserves to live for the moral lesson it conveys. Assuredly no believer in self-help could read it without being stimulated and encouraged by the magnificent confidence which inspires it throughout—a confidence which, if it carries, as Sir Hubert says, “necessarily a note of egotism,” is commendably free from conceit.

*A History of Painting in Italy.* By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas assisted by G. de Nicola. (London: John Murray.) Vol. IV. 21s. net.—The fact that a complete, new and copiously illustrated edition of Crowe and Cavalcaselle's *History* has recently appeared, edited and supplemented with numerous notes by the able art critic and historian, Mr. Edward Hutton, must necessarily militate against the cordiality of the reception of the somewhat belated rival publication for which the equally competent Mr. Langton Douglas is responsible. A careful comparison of the four volumes of the latter which have so far been issued with the corresponding section of the former will, however, show that they are to some extent supplementary of each other, certain facts having been brought into prominence by one editor which have been passed over by the other. Mr. Douglas notes, for instance, that the so-called *Transit of*

## Reviews and Notices

*St. Bernard* of Fra Filippo Lippi really represents the *Deposition of St. Jerome*, whilst Mr. Hutton points out that one of the supposed Portraits of Masaccio in the Uffizi is a likeness of Filippino Lippi by himself. The criticism in both publications is alike original and valuable, but the probability is that when the two last volumes of the more recent issue are completed the palm will be given to it, the greater space at the disposal of Mr. Douglas enabling him to state more fully than Mr. Hutton has done the reasons for the conclusions at which he has arrived. Specially interesting in his fourth volume are his remarks on Sandro Botticelli, in which he betrays that he is not quite so firm a believer in Mr. Bernard Berenson as are many of his fellow-critics, for he treats his opinions as mere suggestions, apropos of the "Amico di Sandro," having in mind perhaps the clever skit of Paul Bourget on that mythical personage, that an artist's imitators are not always his friends. With regard to the "Alunno di Domenico" he is, however, less sceptical and he has something to tell of certain other pupils of Ghirlandajo who are not referred to at all by Mr. Hutton.

*Les Porcelaines de Tournay.* Nouvelle éd. par Eugène J. Soil de Moriamé. (Tournay and Paris : Établissements Casterman.)—The first edition of this account of the ceramic productions of Tournay, a Belgian city which has been an art centre for many centuries, appeared in 1883 in the *Memoirs of the Historical and Literary Society of Tournay*, but a great quantity of new material both textual and illustrative has now been incorporated, making it substantially a new work. The factory was founded in the year 1751, but official records quoted in this volume disclose an earlier establishment conducted by one Robert Stevens, though nothing further seems to be known about him or his wares. The text deals comprehensively with the history of the factory, the artists and workers employed therein, the processes of manufacture, the decorations and marks which distinguished the objects produced, followed by a catalogue of these, classified according to decoration, while in the appendices numerous official documents, price-lists, &c., are given. The illustrations, numbering nearly three hundred, some of them being in colour, exemplify the diversity of objects produced in the factory.

*The Castles and Walled Towns of England.* By Alfred Harvey. (London : Methuen and Co.) 7s. 6d. net.—*Famous Castles and Palaces of Italy.* By Edmund B. d'Auvergne. (London : T.

Werner Laurie.) 15s. net.—From their titles there might appear to be some considerable similarity between these two works, but they are, in fact, in subject-matter and manner of treatment in particular, extremely different. In the latest addition to the series of *Antiquary's Books*, Mr. Harvey, as might have been expected, deals with the subject in a very scholarly fashion from the antiquarian, archæological and architectural standpoint, and treats, too, of the significance of the castles and strongholds as components of a political and military system. The work is well illustrated by more than two dozen photographs and numerous plans and diagrams.

Mr. d'Auvergne has already given us a book on the English castles, and now he has turned his attention to that most fascinating land of Italy, and tells us the story of many of the most famous of the castles and palaces of that country, so rich in historical associations. He has been more interested in the romances and stirring deeds, the tales of love and sacrifice, of intrigue and bloodshed of which the walls of these old buildings, had they tongues, could speak. There are several illustrations, including photographs, and also some plates in colour from drawings by Mr. C. E. Dawson.

*Reinaert de Vos.* Naar verschillende Uitgaven van het middeleeuwsche Epos herwrocht door Stijn Streuvels. (Amsterdam : L. J. Veen.)—The story of Reynard the Fox, current in numberless versions throughout Europe since the discovery of printing, is here presented in the Flemish version of Stijn Streuvels, whose books on Flemish life made him popular in the Low Countries. The present edition is produced under the supervision of Prof. J. W. Muller, who contributes an introductory essay on the dissemination of the legend ; and Mr. B. W. Wierink has embellished the volume with ornaments and a number of drawings in colour illustrative of selected passages in the text.

The second volume in the series of handy manuals of the general history of art which Mr. Heinemann is publishing deals with *Art in Northern Italy* (6s. net.), and is written by Sgr. Corrado Ricci, Director-General of Fine Arts and Antiquities in Italy. The region covered embraces Venice and Milan, Lombardy, Piedmont, Liguria and Emilia, and gave birth to many famous artists and architects, Leonardo among them. There are nearly 600 illustrations, most of them of course quite small, though not so small as to be unintelligible, and the printing and binding are excellent.



## *The Lay Figure*

### THE LAY FIGURE : ON TRAINING THE MEMORY.

"I always wonder why more attention is not given in art education to a proper system of memory training," said the Art Critic. "It seems to me that the student whose powers of memory have been developed from the first methodically and regularly is more likely to be efficient than the one whose memory training has been left more or less to chance."

"But the object of every decent system of art education is to train the student's memory," cried the Art Master. "Why do you imply that such a vital matter is neglected?"

"I am glad you admit that it is vital," replied the Critic, "because if we are in agreement on that point it will be easier for me to make you understand what I mean. In a sense you are right in saying that all systems of art education aim at the training of the student's memory, but I contend that this aim is in most cases very imperfectly realised because the student is not properly directed."

"You mean that memory training is only incidental to the system, and not the main purpose which it has in view," broke in the Man with the Red Tie.

"Exactly, it is so absolutely incidental that more often than not it is not attended to at all," agreed the Critic. "The student is left to find out for himself certain tricks of memorising, he is not taught how to record and classify his impressions or how to use his faculties intelligently."

"What then is he taught?" demanded the Art Master. "Is not the course of study which is followed in every school of art that deserves to be taken seriously a thing carefully schemed to lead the student on step by step to a full knowledge of his art? If the system gives him this knowledge must it not also store his memory with those matters which he will need for his guidance in after-life?"

"That depends upon the system," laughed the Man with the Red Tie. "You may fill up his memory with so many things that are unimportant that possibly you may leave no room for those which he ought to know."

"There you have hit upon the very thing that is troubling me," said the Critic. "I feel very strongly that what is called storing the student's memory is apt to be a rather deadening process. There is, as I see it, a danger of clogging his faculties by giving him too many things to remember, by filling him

up with a mass of ill-assorted knowledge; if you teach him too much you destroy the elasticity of his mind and take away his receptivity. You make him in fact a slave to a hard and fast system, not a thinking being with a personal and independent outlook."

"Of course a great deal depends upon the character of the system and the intelligence of the teacher," returned the Art Master; "but still you must put things into the student's mind in some sort of order, and you must do your best to make him understand and remember the mechanism of his art."

"The mechanism of his art!" exclaimed the Critic. "You surely do not call the study of executive devices memory training? Do you really wish to impose your methods upon the student for the rest of his days?"

"No, I recognise that he will have to find his own way in art when his student days are over," answered the Art Master, "but it will do him no harm to remember the things he was taught at school. The knowledge he acquired there, if he has really taken advantage of the training offered to him, will keep him in the right path when he goes out into the world."

"How do you know that you have put him in the right path, anyhow?" inquired the Man with the Red Tie.

"Yes, how do you know that your teaching system deserves to be reckoned as infallible?" asked the Critic: "and how do you know that you have supplied that student with any of the knowledge that would be likely to suit his particular temperament? You have taught him the things you know and you have made him either a copy of yourself or a bitter rebel against your authority; but have you trained his memory? I say you have not. To me the essential of memory training is the development of what powers of observation and selection the student may naturally possess, the cultivation of his instinctive preferences in art, the widening of his outlook upon nature. You do not want to force him to remember your precepts, you ought rather to show him the way in which he can be independent of you and trust to his own taste and intelligence for the mental storing up of the things he wants to know. If you have taught him to think there will not be much the matter with his memory."

"At any rate you will have taught him how to select for himself the things he wants to remember," said the Man with the Red Tie; "and that, I take it, is the best sort of training."

THE LAY FIGURE.

## SOME RECENT PORTRAITS BY PHILIP A. LÁSZLÓ.

THERE is always a certain difficulty in accounting for the success which an artist makes in his profession, a difficulty in explaining exactly why he secures the degree of popularity he enjoys and why he passes other men in the race for recognition. If prominence in the art world were always the reward of merit, if the man of distinguished ability always secured attention as a matter of course, and if popularity came to him invariably as a direct consequence of his display of the powers with which he was endowed, this difficulty would not exist; it would be pleasantly obvious that he had succeeded simply because with his natural equipment of high capacities he could not do anything else.

But, unfortunately, there is no such ideal connection between merit and success; the artist who enjoys the largest measure of popularity is only too often a man of but moderate powers, while the genius who has every claim to attention is frequently allowed to languish in obscurity. The art world does not by any means accord immediate recognition to its greatest men, it forces them, indeed, in far too many cases to serve an exacting apprenticeship through a long term of years and to struggle hopelessly against chilling indifference which saps their energies and dulls their enthusiasm. Neglect, unluckily, is the commonest reward of merit, the penalty which the artist with great gifts has to pay for being better than his fellows and for presuming to rise above that level of mediocrity which the general public admires.

Therefore a particular interest attaches to an artist who has proved himself to be a brilliant exception to a depressing rule, and who has taken a specially prominent place among the most popular painters of our time although he is possessed of quite exceptional command over the resources of his craft. Mr. P. A. László has put himself in the front rank without sacrificing an atom of his individuality, without surrendering anything of his personal conviction, and without hiding the fact that he is a superlatively skilful executant who can, and does, disregard the stock conventions of pictorial practice with a serene confidence in the rightness of his

own point of view. It would be difficult to find a painter more definitely disinclined to accept the popular standard of tame mediocrity or one with a franker faith in the value of strenuous independence, and yet he has gained the completest acceptance from all types of art lovers.

Of course if his work is judged in a rational manner—in the manner, that is to say, that an artist's work is hardly ever judged by the public—it is easy enough to account for his success. He is, to begin with, an exceedingly shrewd student of character and a close observer of the many small details by which differences of personality are emphasised in the human subject, and therefore his portraits possess in a very high degree that quality of vitality which comes from correct characterisation. Then again, he has a delightful sense of style, a feeling for suavity of design and grace of arrangement that guides him always in his translation of nature into the terms of art; and in his seeking for the actuality which is essential in all sound portraiture he never allows himself to descend



PORTRAIT OF THE ARTIST

BY P. A. LÁSZLÓ

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## *Recent Portraits by P. A. László*

into merely commonplace realism—he dignifies the obvious things by dealing with them in a broad and simple way, by suggesting them intelligently rather than by setting them down with mechanical precision. In addition, he has a masterly control over the processes of painting; he is a wonderfully certain draughtsman and he handles paint with a frank directness of touch that is surprisingly significant. He never fumbles with his materials, he never seems to hesitate or to be at a loss as to the way in which any particular piece of work should be carried out, and consequently his pictures have an air of spontaneity and clearness of intention that is unusually persuasive. They are convincing because, as it appears, he has made up his mind from the beginning about what he wanted to do and the way in which he was going to do it.

To this endowment of capacities, then, and to the possession of a temperament too virile and robust to allow him to be turned from the course he prescribed for himself, can be ascribed the progress he has made in the popular estimation during the comparatively short term of years that he has been before the public. He has depended upon his own merit, indisputably, for his success, but he has proved his merit in such a dominating and unhesitating fashion that he has compelled people to recognise him. Even if he had been far less able as an artist he would still have come to the front because it would have been impossible to deny attention to a man of so vigorous and forcible a personality—it is fortunate that what he has required the art world to accept from him has always been worthy of the sincerest consideration and always distinguished by a rare excellence of accomplishment.

The work he is doing now shows very clearly the effect of the consistency with which in past years he strove to master what he conceived to

be the essential principles of his art. Always a brilliantly facile executant, he has so trained and disciplined his facility that he has made it extraordinarily helpful in the expression of his exact and careful observation of nature. The danger of becoming superficial—a danger that generally lies in wait for the painter who has an assured command over devices of mechanism—he has entirely avoided, and as his methods have matured they have gained as much in subtlety as they have in certainty. His sureness of touch and his directness of brushwork serve him now to perfection in his rapid and confident summing up of the personality of his sitter; they enable him to give his full attention to the realisation of his subject and to escape entirely that struggle between mind and hand which so often hampers the artist who has not properly learned his trade.

His recent portraits, indeed, are specially



MISS OLIVE TROUGHTON

BY P. A. LÁSZLÓ



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Berlin)*

SKETCH PORTRAIT OF HIS MAJESTY  
THE EMPEROR WILLIAM II. BY  
PHILIP A. LÁSZLÓ







THE COUNTESS OF ANCASTER  
BY PHILIP A. LÁSZLÓ





LADY NORTHCLIFFE  
BY P. A. LÁSZLÓ

## Recent Portraits by P. A. László

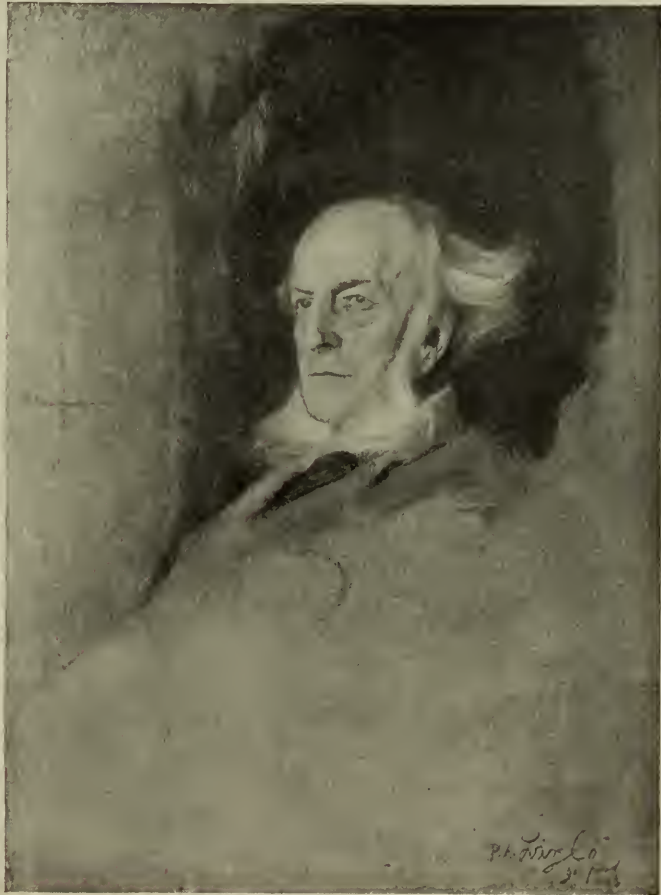
memorable because they illustrate a very important stage in his development, a stage at which he has arrived by the purposeful exercise of all his faculties and by deliberate working towards a well-defined end. To the grace and charm of manner which always claimed admiration in his earlier productions he has added a largeness of style and a decisiveness of method which can be not less frankly admired, and by which the aims and intention of his art are made even more intelligible than they were in those days when he was making his first appeal for acceptance. He has gained, too, in his grasp of character and in that power of seizing upon the essential attributes of a personality that is indispensable for the painter who seeks to produce a fine portrait as opposed to a merely faithful likeness.

The manner of his maturing is very plainly shown in a painting so striking and yet so finely restrained as his portrait of *The Countess of Ancaster*—a picture admirably designed and distinguished by notable decorative qualities, and yet marked by unusual intimacy of characterisation. Only an artist who had studied his art in all its aspects and who had learned thoroughly how to suit himself to the exigencies of his subject could have succeeded so conspicuously in combining in just the right proportion the many components which are necessary for the building up of a memorable pictorial achievement. Again, it is evident that only an artist with both a perfectly developed understanding and an exact control over the mechanism of painting could have produced character studies as shrewd and convincing as the *Lady Northcliffe*, *The Earl of Wemyss*, and *Charles Holme, Esq.*, or that wonderfully human record of the German Emperor, all of which are entirely acceptable as examples of the brief but yet significant summing up of the subtle facts that give meaning and expression to the properly treated portrait.

In work which calls for more daintiness of manner, in such canvases, for example, as those charming representations of child life, the *Miss Olive Troughton*, and the delightfully spontaneous group of his own children, he is not less masculine

in his methods, but he does not allow the vigour of his handling to spoil the delicacy of his sentiment or to conflict with the simplicity of treatment which is appropriate to subjects of this type. Yet both in these exercises and in his more deliberately elegant arrangements, like the prettily designed study of *Lady Ross*, he is quite as obviously a master of executive resource as in those more ambitious and spectacular works which he has produced in such numbers during the last few years. Through all the phases of his practice, indeed, he keeps to the same level of artistic intelligence. His sense of responsibility never wavers and his strenuous pursuit of a worthy ideal is never relaxed; there is an equal degree of significance in everything he undertakes and there is just the amount of technical certainty and practical skill that is appropriate in each case.

This fine balance of qualities has, of course, been attained only by that constant striving for perfection to which from the beginning the artist is committed



THE EARL OF WEMYSS, G.C.V.O.

BY P. A. LÁSZLÓ



## *Recent Portraits by P. A. László*

who wishes to be sure in his own mind that he deserves the popularity he enjoys. Mr. László, if he had been like so many other painters who have ranked as favourites of the public, might well have remained satisfied with the reception given to the brilliant cleverness of his earlier works, but as he happens to be a sincere artist as well as a popular painter he has always been anxious to justify as fully as possible his right to the position he occupies. In aiming at perfection he has guided his capacities consistently in the direction which would lead him step by step to the fullest development of his art—to that maturing, in fact, which would give him the breadth of scope and the variety of resource that make possible the production of things fit to live in art history. That he has done much that will live is decidedly not to be disputed; in recent years he has had great opportunities and he has been able to profit amply by them because he has arrived at that stage in his progress in which he is equal to almost any demand that can be made upon him.

It can safely be said that he has not by any means exhausted his possibilities as an artist, that having gone so far he will go farther yet. He is still too young a man to have shed his enthusiasm or to have lost that ambition to overcome difficulties which has spurred him to attack the most complicated problems of the painter's practice; he is still too receptive and too susceptible to new impressions to have reached any finality in his methods of expression. Besides, his artistic conscience is too active to allow him to give way to the temptation to conventionalise his work and to find in uninspired formality a way of evading his more serious responsibilities. Up to the present time his tendency has been chiefly in the direction of a kind of steadying of his capacities; he has been learning how to manage himself and how to make most efficient a personality which might easily have got out of control by reason of its exuberant strength. But now that he has all his faculties under discipline and that he has acquired a true understanding of the way in which they can best be used, there is no fear that he will lapse into

convention or stray into extravagance. He is a sane, sincere, and well-balanced artist who knows not only what he intends to do but also how his intentions can best be realised; and he is too wholesomely ambitious to be content even with the large measure of success that he has already secured.

A. L. BALDRY.

AMONG recent interesting acquisitions by the National Portrait Gallery are a full-length portrait of Queen Anne painted by Sir Godfrey Kneller about 1699; a three-quarter length of the Duke of Wellington painted by John Jackson, R.A., about 1827, and a half-length of the Duke of York (son of George III.) after the same artist; and a half-length of Bishop Cartwright (*temp.* James II.) by Gerard Soest. Pending completion of the alterations now in progress at the Gallery these works are hung in the hall.



CHARLES HOLME, ESQ.

BY P. A. LÁSZLÓ



LADY ROSS. BY PHILIP A. LÁSZLÓ





## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels

### JAPANESE ART AND ARTISTS OF TO-DAY. VI. CLOISONNÉ ENAMEL-WORK. BY PROF. JIRO HARADA.

THERE are two distinct qualities or types expressed in Japanese art: one suggesting endless patience in the execution of minute detail, the other denoting a momentary conception of some fleeting idea carried out with boldness and freedom of expression in form and line—profuse complexity and extreme simplicity.\* The people of the West, finding these apparently inconsistent qualities existing in old Japanese art, marvelled at the former quality, and were fascinated by the latter.

While it is impossible to find either type applied exclusively to any one class of work, it must be admitted that certain branches of art industry are more adapted for the expression of one of these artistic qualities than the other. Like damascene work and the decorations on Satsuma ware, the work on Japanese cloisonné ware generally exhibits the quality suggestive of unwearying labour and patience.

Cloisonné enamels are known amongst the Japanese by the name of *shippō*, a contraction of two words: *shichi*, denoting seven, and *hō*, meaning treasures. Some authorities endeavour to trace the term to an old Buddhist book, discrediting the Chinese origin on the strength of this particular ware being referred to in some old Chinese books as "ware of devil's country," suggesting thereby that they were of foreign importation. However, it is obvious that the name *shippō* has been thought most appropriate in Japan, inasmuch as the exquisite beauty of the work gave it the appearance of having been wrought with the seven precious things, commonly known to consist of gold, silver, emerald, coral, agate, crystal, and pearl. The term *shippō* is used by Sōami to record the fact that Ashikaga Yoshimasa, in the second quarter of the fifteenth century, had considered it superior to inlaid work.

\* The writer has endeavoured to point out these two phases in Japanese art in his article on "Japanese Temples and their Treasures," which appeared in the January number of *THE STUDIO*.

Many claim that the ware had been christened *shippō yaki* by the Japanese, although it was erroneously called *oranda yaki*, or Dutch ware, by Kaji Tsunekichi and others, when a piece of it falling into his hand led to his discovery of this art after years of hard labour, and to the manufacture in 1832 (or 1839 according to some accounts) of a plate six inches in diameter, the first piece of modern cloisonné enamel as we know it to-day.

While the writer keenly feels the need of a complete and systematic record of the development of this art, no attempt will be made in this short treatise to meet that want. Interesting as a minute account of the modern struggle during the last fifty years or so to develop *shippō* in Japan might prove to be, it is not the intention of the writer to make any effort along those lines. The purpose of the present article is little more than to set down a few observations which have occurred



ANDO JUBEI'S ENAMEL ARTISTS AT WORK



## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels



PAIR OF CLOISONNÉ VASES. BY ANDO JUBEI (NAGOYA)

to the writer in connection with this branch of Japanese art, particularly as to certain characteristics of the Japanese people which are revealed in its treatment and craftsmanship. At the same time we shall not omit an introduction to a few of the best-known cloisonné artists of the present day, together with their work, however casual that introduction may prove to be.

It will be well to describe briefly at the outset the different kinds of *shippō* wares now produced. They are generally classified under two heads according to the quality of the paste: (1) *doro-jippō* (*shippō* becomes *jippō* when in combination with another word preceding it) or opaque enamel, and (2) *suki-jippō*, or translucent enamel. The enamels are applied to the metal base or foundation in one of two ways: (a) Those parts of the design which are to be filled with the paste are channelled either in casting or by indenting, or (b) cloisons are formed by the aid of thin wire to receive the paste. The former is more properly called *champlevé*, while the latter is designated *cloisonné*. But the Japanese term *shippō* is applicable to both. It is also applicable to what is known as cloisonless enamel-work (commonly called *musen-jippō*) and to *shōtai-jippō*, or bodiless enamel (known as “transparent or plique à jour cloisonné”), in which the copper foundation is removed, generally by chemical process, leaving only the vitrified enamel, as also to several other variations.



ANDO JUBEI'S MARK

(Silver wire with red, white or green enamel)

The ordinary enamel-work with wire is called *yūsen-jippō*; the variety in which the work is slightly raised in relief by means of applying an extra amount of enamel is called *moriagé*; another variety in which the foundation is hammered out wherever the relief effect is required is called *uchidashi*. Still another variety with translucent red enamel without any cloisons, but generally with carving on the base, is known to manufacturers as *akasuké*. Porcelain and other materials are sometimes used, but a copper base is employed for practically all opaque enamels, also for *akasuké*, as an equally brilliant red cannot yet be obtained upon any other metal. Silver and gold are used



CLOISONNÉ VASE  
BY ANDO JUBEI (NAGOYA)

as bases for the translucent enamels; those with a silver base being known as *gin-jippō*, and those with gold as *kin-jippō*. Translucent enamels are also used, either in part or whole, for *gin-bari*, a variety in which the copper base is covered over with silver paper, giving it the appearance of a silver foundation.

A few terms used to designate different designs

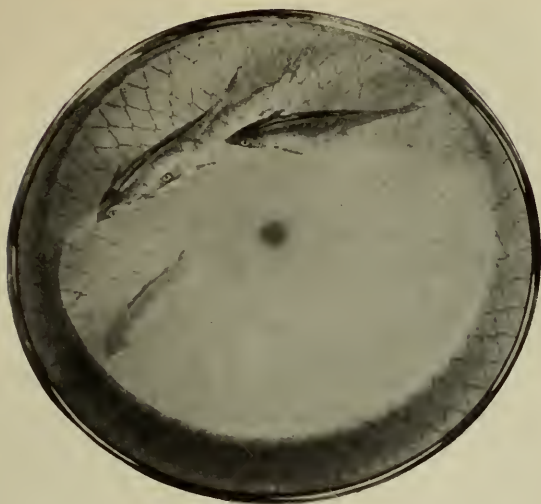


CLOISONNÉ ENAMEL INCENSE  
BURNER. BY ANDO JUBEI OF NAGOYA.





## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels



CLOISONNÉ PLATE

BY ANDO JUBEI (NAGOYA)

may also prove to be of some value. When the monochromatic ground of the ware is of a light colour the piece is described as *usuji*. When the design is old, more after the old Chinese pattern (with *kara-kusa*, or ornamental vine scroll), generally with heavy wires, the cloisonné is said to have *kodai-moyō*. The rainbow-coloured enamel made to run from the top of a *shippō* piece of recent development after the fashion of a porcelain glaze is called *nagare-gusuri* (streaming or flowing glaze).

Here a few words about the technique of enamel decoration may prove of interest. Let us take an ordinary example of *yūsen-do-jippō*, a copper cloisonné enamel. To prepare the base a piece of copper is hammered out into the desired shape and form, the surface being made smooth. Upon this copper base is traced with a brush in indian ink the design to be executed, which has been originally painted by an artist on paper or silk. Then thin wires or ribbons of gold, silver, or copper are placed edgeways upon the lines of the drawing with great accuracy in order to make the cloisons. The narrow metallic ribbon is cut into sections of various lengths and curved into the forms required, exactly fitting the lines of the drawing. In the more carefully made pieces the ribbons are not only bent but beaten



KAWADE SHIBATARO'S MARKS

(Silver wire filled with enamel)

with a hammer so as to obtain varying thicknesses of lines, and the ends of the wires filed so as to ensure that they meet perfectly.

The endless patience required, and the great difficulty involved in this preliminary part of the enameller's art, can be imagined when we learn that it is not unusual to find more than one hundred pieces of ribbon set in intricate designs in a space of one square inch. The writer has now before him a cigarette-box, made by Kumeno



CLOISONNÉ VASE

BY KAWADE SHIBATARO (NAGOYA)

Teitaro of Nagoya, about three and a half inches long and a little less wide, literally covered with tiny butterflies, most delicate wire being used to give form to two sets of wings and a pair of antennæ for each butterfly. At an arm's length the box appears to be covered simply with shapeless dots, and it is only by a closer examination that thousands of butterflies of perfect shapes and beautiful colours can be appreciated. How the minute work has been done is still a mystery to many of his friends.

A vegetable glue made from the root of a species



## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels

of orchid is used to make these pieces of ribbon adhere to the base. Then powdered enamel or fine solder-filings are sifted over the work, which is then subjected to a gentle heat, thus securing the cloisons. Enamel pastes of various colours

patronage. It is only in comparatively recent years, most markedly within the last few years, that *shippō* began to find a place in Japanese homes as an ornament. As is so often the case with arts and crafts, there are two more or less distinct types of enamel-work, one designed for foreign markets and the other for the home market—at least, such is one of the latest developments. However, in *shippō*, the distinction between the two types is not so well marked as in other crafts, as cloisonné has not yet won an honoured place on

大吉

OTA KICHISABURO'S  
MARK



GONDA HIROTSUKE'S  
MARK



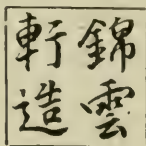
CLOISONNÉ BOWL  
BY KAWADE SHIBATARO (NAGOYA)

are then, with the aid of a bamboo pen, jammed into the cloisons formed by the wires, thus carrying out the design. Different firings are necessary, as some enamels do not fuse as easily as others, and since different layers of enamels are required to attain the desired effect. Finally the surface is polished with stones of different grades of coarseness, then with powdered charcoal, finally with hartshorn mixed with rape-seed oil. However, in the preparation of *musen-jippō*, the process of firing in order to fix the cloisons is omitted. When the cloisons are filled with the paste the enamel is left to dry in the shade, and then the ribbons are pulled out before the work is put into the oven. Afterwards these ribbons are relaid on vitrified enamel and another layer of paste is applied. Thus the process is repeated until a perfect pictorial effect is attained.

Intricate as the process is, the modern cloisonné manufacture happens to be one of the few industries in Japan which have been developed chiefly by European



OTA TAMESIRO'S  
MARK



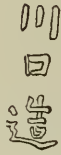
THE MARK OF  
INABA NANAHŌ  
(KINUN-KEN)



CLOISONNÉ VASE. BY KAWADE  
SHIBATARO (NAGOYA)

## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels

the *tokonoma* or post of honour in the Japanese house. Specimens of the ware are found in what are known as the "European rooms" in Japanese houses,\* either as decorations, when they are in the form of vases set on the mantelpiece or plaques on the walls, or as articles of use, such as cigar or cigarette boxes on tables. It is but natural that the true Japanese taste should make a concession here, giving in to what is termed "foreign taste," a term generally applicable to that which is vulgar according to the true Japanese standard. It may be added that an incongruous combination of gay and brilliant colours is generally considered the prime factor in "foreign taste," whereas harmonious blending of subdued tones is essential in order to appeal to the more æsthetic sense of the Japanese. A weird



KAWAGUCHI'S  
MARK



MIWA TOMISABURO'S MARK  
(Carved into  
silver)



CLOISONNÉ BOWL. BY TSUKAMOTO TOJŪRO (NAGOYA)

combination of absurd colours in the designs of *shippō* wares, as well as in other articles, is often the logical consequence of the former notion.

\* It is quite common nowadays in residences of fairly well-to-do people to have an annexe built in European style, or at least a room furnished in European style.

The development of this misconception in regard to foreign taste has worked disaster. It is deplorable when any art is degraded in order to please a buyer. The ludicrous part of it all is that in the West, especially in America, this



CLOISONNÉ VASE  
BY HATTORI TADASABURO (NAGOYA)

depraved art, adapted with a view to winning Western favours, and in which the true Japanese ideals are sacrificed, is believed to be characteristic of Japanese workmanship. However, it is but fair to add that this failure to appreciate what is best in the other's art has been mutual, as may be realised from the fact that after several years' experience of selling Western goods in Japan an American firm in Yokohama was at last obliged to instruct the exporters in the West to "ship articles or the ugliest shapes and colours that can be found."

Appreciation for such objects cannot outlive a better knowledge of the nation by whom they are produced, nor can the more *outré* cloisonné enamels continue to be acceptable when produced under such false



THE MARK OF  
TAMURA



THE MARK OF  
ADACHI  
(Both carved  
into metal)





"WILD DUCKS." A PAIR OF CLOISONNÉ PLAQUES (ACTUAL SIZE 2X4 FT.) MADE FOR THE S.S. KUMANO MARU BY NAMIKAWA SOSUKE (TOKYO)



清川惣助

NAMIKAWA  
SOSUKE'S  
MARKS

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circumstances. The *shippō* industry is already suffering a heavy penalty—at least that class of ware which depended solely upon the capricious demand of the West co-existent with ignorance of the Japanese and their artistic ideals. Let us take as an illustration the case of Toshima, a village a few miles from Nagoya. It is known properly by another name, that of *Shippō Mura*, which means "village of cloisonné wares," because directly Kaji Tsunekichi, a native of the

village, rediscovered the forgotten art of cloisonné manufacture and started its modern development, the whole village—of a considerable size—turned its entire attention to this industry, each craftsman guarding his own secrets and discoveries, until at one time the inhabitants of *Shippō Mura* turned out no less than seventy per cent. of the total cloisonné enamels produced in Japan. But nearly all the kilns in Toshima are now idle and their workshops closed, while the annual output of Japanese cloisonné has dwindled during the last six years to less than one-third of what it used to be. The appearance of the village was almost unbearable to the writer when he re-visited it nearly two years ago, and remembered the thriving



SILVER CLOISONNÉ VASE. BY  
KUMENO TEITARO OF NAGOYA.





Japanese Art and Artists of To-day.—VI. Cloisonné Enamels



CLOISONNÉ PLAQUE

BY NAMIKAWA SOSUKE (TOKYO)

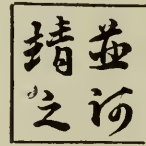
state of affairs that had greeted his eyes on the occasion of his former visit made several years before. The whole aspect of the place suggested something little short of a tragedy. While we are conscious of various other causes (one of which we shall deal with later) contributing to this downfall, it is our belief that the keynote of the tragedy lies in a misconception of Western needs and the flooding of Western markets with cheap, low-class wares. This mistake dates especially from the time of the Paris Exposition in 1900 and was carried on until the close of the St. Louis World's Fair in 1904. It was in that period that an enormous amount of cheap *gin-bari* was made at Toshima and sent out of Japan. This was the immediate cause of the decline and was assisted by a better knowledge of things Japanese on the part of the buyers.

It must be stated, however, that some fine specimens of this work are still being produced, although the practical ruin of the industry at Toshima indicates the general decline of the enameller's art as an industry throughout Japan. For the production of *shippō* ware there have been three centres, speaking in reference to the locality in which they

are produced—Nagoya and its vicinity, Kyoto, and Tokyo, the last two places having learned the art from the first, where the bulk of cloisonné enamels are still produced at the present day. It may be well to note that there is a certain class of work known as "*Kyoto jippō*," in which the whole surface of the piece is generally covered with decoration of gilt wire, which used to be the characteristic production of Kyoto, while in the product of all other branches the artist aimed chiefly at pictorial effect, placing a design in a

monochromatic field of a pale or dark tone. But "*Kyoto jippō*" has long been manufactured at Toshima, where every variety of *shippō* ware has been successfully produced.

Thus, although the local peculiarities of the product have largely disappeared, it will still be of some interest to observe a few salient points in the life and work of famous *shippō* artists of more recent times who are to be found in these localities.



NAMIKAWA  
YASUYUKI'S  
MARK

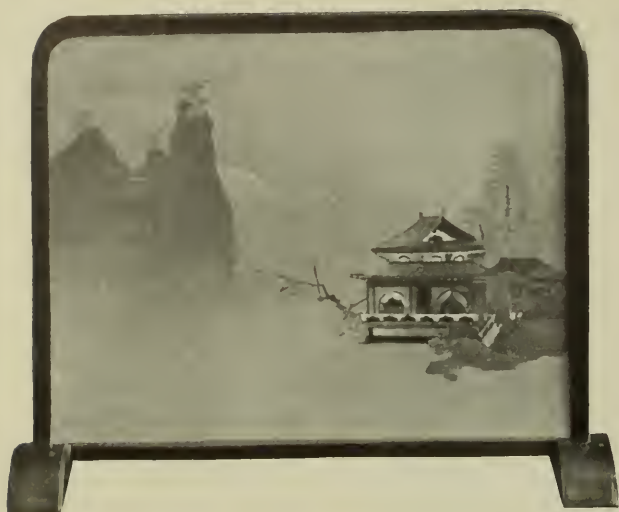


ENAMEL VASES WITH GOLD WIRE CLOISONS

BY NAMIKAWA YASUYUKI (KYOTO)



## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels



ENAMEL SCREEN WITH GOLD WIRE CLOISONS  
BY NAMIKAWA YASUYUKI (KYOTO)

Tokyo—if, indeed, we may not say Japan—has never had a greater *shippō* artist than Namikawa Sōsuke, who died a year ago last February. Credit should be given to him for first elaborating a device by which a large surface of the piece is covered with monochromatic enamel without the use of cloisons. Namikawa Sōsuke is also credited with the invention of *musen jippō*, or “cloisonless enamel.” The excellence of his workmanship in this particular method can well be discerned in the thirty-two plaques now decorating the walls of the palace of the Crown Prince of Japan. *Moonlight on the Sea* and *Wild Goose under the Moon*, two plaques in *musen* which were exhibited at the Palace of Fine Arts at the Japan-British Exhibition, are some of his last triumphs in the execution of difficult subjects by a still more difficult method. His work is now carried on by his grandson, and there is no one else in the capital whose work has any distinction.

While there are in Kyoto a few *shippō* artists of some note, such as Takahara Komajiro—who continues to produce “Kyoto *jippō*” and has recently made some considerable improvement in the ware, giving it the appearance of damascene work—and Inaba Nanaho, who produces some excellent specimens of *gin-jippō* and *yūsen-do-jippō* with intricate work in wires, none have excelled Namikawa Yasuyuki (or Seishi) in the utmost delicacy of craftsmanship and perfection of technique, in purity of design, harmony of colour, and subdued tone. Some of his marvellously minute workmanship can best be appreciated under a magnifying glass, bespeaking his endless patience

and the faithful quality of his labour. He has never lowered his standard of production. His work is strictly high class, and he excels in the employment of fine gold wires in the most intricate of designs. He is the only Court artist now living among the *shippō* manufacturers.

A few names, at least, must be mentioned in connection with Nagoya. Perhaps the best-known Japanese *shippō* manufacturer is Ando Jubei of that city. He and his brother Jūju have done much for the encouragement of this art industry.

It was late in 1881 when Kaji Sataro, a grandson of Kaji Tsunekichi (already referred to), came to Ando for his



HAYASHI KODENJI'S  
MARK



CLOISONNÉ VASE  
BY HAYASHI KODENJI (NAGOYA)

## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels



CLOISONNÉ CIGAR-BOX

BY ANDO JŪJU

assistance, as Kaji Sataro was unable to carry on his business; and that was the beginning of Ando's engagement in the present undertaking. Ando's rare insight in noting what is best suited for the time and his valuable judgment of colour and form, together with the talent to get the best out of each of the large number of expert enamel artists that came to work for him, enabled him to send out unusually good specimens of *shippō* ware. He has one large factory, but he also has many artists in different parts of Nagoya and Toshima working exclusively for him. But his reputation was established chiefly by the splendid work turned out by his chief enamel artist and designer, Kawade Shibataro, who is deservedly considered the greatest enamel expert in the manufacture of *shippō* at the present time. Perhaps no other living person has done more towards the improvement of Japanese enamels and the invention of new methods of application than Kawade. He has been engaged in the *shippō* industry for the last forty years, and the advantage of his scientific knowledge and his indefatigable devotion to the work have enabled him to invent new colours in enamels. Both *uchidashi* and *moriagé* are the result of his untiring efforts. Kawade has recently found a novel way of decorating his pieces with rainbow-coloured porcelain-like glaze called *nagare-gusuri*. He also excels in the production of *musen jippō*.

Mention should also be made of Kumeno Teitaro (or Shimetaro) of the same city. While the honour

of being the inventor of *gin-jippō* (silver cloisonné) is claimed by many, the success of *gin-jippō* is no doubt due to Kumeno's discovery of a method that prevented the enamels covering the silver foundation from getting cracked in the course of a year or so, as was formerly the case. According to Kumeno's own story related to the writer, he happened to notice, while waiting for a train at the station one day, that a considerable space was allowed where the rails were joined. When it was explained to him that the space was necessary for



CLOISONNÉ INCENSE JAR AND LID

BY ANDO JŪJU (NAGOYA)



## Japanese Art and Artists of To-day.—VI. Cloisonné Enamels

the expansion of the steel in heat, an idea flashed through his mind that the difficulty with *gin-jippō* might lie in the fact that the silver base was too thick to allow of a uniform contraction and expansion of the metal with the enamel covering it.\*



HOBILESS OR "PLIQUE À JOUR" CLOISONNÉ VASE.  
BY HATTORI TADASABURO (NAGOYA)

He began hammering the silver base very thin, and the result proved satisfactory.

Hayashi Kodenji of Nagoya, now eighty years old, is another great benefactor of this art industry. How devoted he was to his art will be recognised when it is remembered that he exhausted his ample wealth in struggling to manufacture and improve *shippō*, and that in order to obtain further capital for his work by selling his productions to foreigners at Yokohama (though it was unlawful then to sell gold, silver, copper or iron to the foreigner) he walked the whole distance of nearly five hundred miles from Toshima to Yokohama and back, disguising himself as a silk merchant, and carrying his *shippō* in cocoon baskets suspended from the ends of a pole across his shoulders. His wares are still noted for the excellent quality of their monochromatic enamel and for faithful technique.

Again, there is Hattori Tadasaburo, noted for

\* It is an interesting fact that the conscience of the *gin-jippō* manufacturers made them use fairly thick foundations in order to give weight, as the pieces fetched enormous prices.

the *shōtai-jippō* or "transparent cloisonné"; Hayakawa Kamesaburo and Ichikawa, the best manufacturers of *akasukeye*; and such others as Miwa Tomisaburo, Tsukamoto Tojūro of Toshima, Gonda Hirosuke, and Kawaguchi Bunzaemon. But space does not permit a detailed account of them and their work. Suffice it to note here that Nagoya is still the centre of the *shippō* industry, which is one of the principal industries of Owari province.

The characteristics indicated in the quality of this work in cloisonné enamel and its development are unswerving devotion and steadfastness of purpose, combined with a spirit of sacrifice, entailed by the lack of scientific methods of investigation. A glance at the history of any of the *shippō* artists will be sufficient to convince us of the extreme hardships encountered by the craftsmen in trying to obtain a result by haphazard yet infinitely laborious experiment, always with the hope that the patient worker might be fortunate enough to hit on a new and valuable secret. They wooed chance with loyal constancy, taking every rebuff cheerfully. Two or three concrete instances which illustrate the strange conditions under which



CLOISONNÉ VASE. BY MIZOGUCHI KANAE (NAGOYA)



DRAWINGS ON COPPER BASE FOR CLOISONNÉ ENAMEL



BY OTA TOSHIRO (TOSHIMA)

Japanese enamellers have developed their art may be mentioned. First, the chance observation at a railway station by Kumeno, already alluded to. Then the case of the craftsman who stumbled on the secret of *chakin* (tea gold) while experimenting with copper, some shavings of which fell into the molten enamel and gave an exquisite golden lustre. Another instance was the discovery, by a mere smell of burning wood, of a grey enamel by Hayashi while he was working under Dr. Wagnel in Tokyo, to whom the enamellers of Japan as well as porcelain manufacturers owe so much of their success. Such stories might be multiplied, but these should be sufficient to indicate the somewhat haphazard way in which the *shippō* artists arrived at their most treasured secrets, though they worked with great constancy of purpose.

At the same time another national trait may be discerned, namely, the love of overcoming diffi-

culties, which leads to the adoption of a more difficult method even at the expense of its effect upon the art itself. As the manifestation of this idiosyncrasy in Japanese music has been somewhat disastrous, it is to be feared that *shippō* may suffer in like manner. Are not *musen* and *nagare-gusuri*, whose characteristics consist in the heroic achievement of effects properly inconsistent with cloisonné art, clear manifestations of this idiosyncrasy? The artist is in danger of becoming merged in the clever craftsman, and the art itself of being lost in the pursuit after enormously difficult technique. However, it is perhaps merely a matter of taste.

But it is people's taste that often determines a vital point in art. The difference in the points of view from which



GONDA HIROSUKE'S MARK



## The Turin International Exhibition

East and West appraise and appreciate an art object is another factor which may have serious effects. In Japan the object is admired or condemned chiefly on its own intrinsic merits without regard to its decorative appeal. Most of the articles decorating our *tokonoma* are *decorated*, not *decorative*, art objects, whereas in the West the decorative quality is nearly always demanded. As is the case with many other Japanese works of art, much of the best cloisonné depends for its appeal on fine workmanship, which can only be appreciated on close examination, and it has but little value as a decoration in a room. As the cloisonné industry depends largely on its Western markets, this difference in the point of view between the artists who produce it and the people who buy it is bound to present a serious difficulty. The problem is whether the characteristic Japanese genius for fine workmanship can be made to produce a definitely decorative object suitable for ornament in a Western home, without sacrificing both the Japanese artistic ideal and the essential characteristics of cloisonné art.

Such problems are not confined to the future

of *shippō* art. They confront the new Japanese art, which aims at the perfect harmonisation of the best in Occidental art with the best in Japan's own art. Not the least interesting phase of such a problem will be to determine the value of technique in relation to its effect on art, especially in a country like Japan where particular importance is attached to the spiritual and idealistic side of art. Suffice it to note here that there is a strong tendency even in *shippō* art to aim at that which is most difficult regardless of the effect obtained.

JIRO HARADA.

### SOME NOTES ON THE TURIN INTERNATIONAL EXHIBITION. BY ALFREDO MELANI.

It is somewhat difficult for foreigners to understand why, in celebrating her Jubilee, Italy should have wished to hold International Exhibitions both at Turin and at Rome, instead of concentrating her efforts upon one important display. Not only Italy herself, but also the other



FRONT ENTRANCE VIEW OF THE HUNGARIAN PAVILION, TURIN EXHIBITION

EMILE TORY AND MAURICE FOGÁNY, ARCHITECTS



HUNGARIAN PAVILION, TURIN. VIEW FROM  
THE RIVER. E. TÖRY AND M. POGÁNY,  
ARCHITECTS



## The Turin International Exhibition

countries that have been invited to participate have been obliged to divide up their contributions. It is impossible to adequately celebrate this national event without uniting in thought and in deed the past and the present—the capital of the kingdom before the federation, namely, Turin, and the present capital, Rome. Turin and Rome symbolise the Fatherland, united through Florence (where there is a third exhibition, that of Italian portraiture), which was the capital during the transition period.

In Turin, the ancient capital, has been gathered together in that most beautiful park, the Valentino, on the banks of the river Po, an International Exhibition of industries and artistic crafts, while in Rome, the actual capital, we find an International Collection containing examples of Fine Art, both ancient and modern, an International Congress of Architecture, a retrospective exhibition of art, Roman topography, archæology, ethnography, &c. So the various States which have assisted at the celebration of Italy's *Cinquantenaire* have each erected two pavilions, one at Rome and one at Turin, a strange and costly proceeding, and have divided up their exhibits, sending to Turin documents and industrial objects dealing with various subjects, from agriculture and automobilism to aviation and electricity, as well as beautiful products of artistic industries, furniture, ceramics, leather-work, goldsmith's and silver-smith's work, bronzes, &c., reserving for Rome their Fine Art exhibits.

The exhibition at Turin does not impress one as being above the average of these mammoth shows. The Bureau Technique of the International has been responsible for the erection of three-fourths of the buildings, which are in the customary style of such edifices, and one notices a tendency, which has arisen

of late years, to sacrifice quality to quantity, to measure the importance of these shows by their superficialities and by the amusements and side-shows which draw the crowds. The *auri sacra fames* of Virgil is true again of Turin, as may be to-morrow in Paris, London, or Berlin. The site of the exhibition is, as I have indicated, a very beautiful one, but the architecture of the pavilions falls short of their delightful environment. The rococo, the style which has been chosen for the International, is an order the ornate and elaborate richness of which is by no means well suited to use for the ephemeral erections of an exhibition. However, one result it has is to make the other buildings which do not conform to this official style stand out more prominently. It would seem that what I have said suggests that this exhibition in the Valentino is, as far as externals are concerned, somewhat monotonous, and such indeed is, I fear,



PRINCIPAL ENTRANCE TO HUNGARIAN PAVILION, TURIN EXHIBITION  
E. TÖRY AND M. POGÁNY, ARCHITECTS

## *The Turin International Exhibition*



CARVED SIDEBOARD WITH OLD SARDINIAN MOTIFS.  
EXHIBITED BY FRATELLI CLEMENTI

the case, for uniformity is often apt to result in weariness.

A rather pleasing note is struck, however, by some of the foreign buildings. Russia's neo-Greek pavilion, designed by the architect A. Sciucco, forms, with its massive walls, an interesting feature; the Servian building, in Byzantine style, would, I think, have been still more successful if its architect, Branko M. Tanasevic, had given his decorator, Ch. Inchiostri, a freer hand. Turkey also has a pleasing pavilion designed by the architect Leon Gurekian, but the real, the indisputable success at the Valentino is unquestionably the Hungarian section, and the palm must be awarded to the architects of the pavilion, and to the various exhibitors from this semi-oriental land. I say semi-oriental, speaking in an artistic sense, bearing in mind the history of Hungary, remembering the incessant assaults by the peoples of the East it has withstood, and reflecting upon the prodigious activity of this country, so bold in its art, so modern in æsthetic expression and so jealous of its national

traditions. Italy has already bestowed her praise upon Hungarian art. I myself in *THE STUDIO* at the time of the Milan Exhibition in 1906 referred to the successes achieved by such men as Géza Maróthi, Ed. Farago, Ed. Telcs, Rappaport, not to mention Paolo Horti, who at Turin in 1902 received princely honours; and now to-day viewing again the triumph of Hungary, I feel an almost personal satisfaction. I have always prognosticated a brilliant future for Hungarian art, which possesses such exceptional vitality and which takes everything, even exhibitions, seriously.

Hungary, accepting Italy's invitation to exhibit in the Valentino, set to work to surpass itself. The pavilion



FIGURES FLANKING ENTRANCE TO HUNGARIAN PAVILION, TURIN EXHIBITION. NICOLAS LIGETI, SCULPTOR



## *The Turin International Exhibition*

designed by the architect Emile Töry and Prof. Maurice Pogány is the most striking in the International; austere in its exterior, beautiful and bizarre inside, this building of noble proportions and harmonious colouring, whether it be reminiscent of India or of Persia, whether it be a souvenir of the Orient or inspired by antique Hungarian motifs, this pavilion, so bold and original in conception, stands out strikingly from among the monotonous white buildings of the International.

The production of such a work demands artists of ability and advanced thought. The principal entrance, flanked to right and left by massive statues, the doorway shrouded by a huge cupola, as it were a colossal helmet of copper worked round the base in lace-like patterns, this principal entrance with its feeling of mysteriousness seems to reflect something of the thoughtful and pensive national spirit. The sense of movement and the feeling of loftiness of the pavilion is worth noticing, as it rises on the banks of the river, arousing an aesthetic interest in an exhibition which does not otherwise commend itself very strongly to artistic taste. Messrs. Töry and Pogány have indeed created a poem on the banks of the Po. Seen from this side the general effect of their composition has in it something of fantasy, the masses and spaces are so admirably disposed in this creation, the intricacies of the ornamentation have been imagined with such excellent feeling, that I am confident that every one will concur with me in recognising the ever-increasing success of Hungarian art.

The decoration of the interior evinces that originality of design so much sought after by our architects and by all those who are responsible for the arrangement of exhibition interiors; and I regret that it is not possible to show in the illustrations

all the pyramidal cupola of the great central hall. The interior is arranged in a curious yet harmonious style, and a photograph can give no idea of the effect of this cupola, which is divided into sections or stories in which are set stained glass windows, the coloured light from which illuminates the interior, while the base part is decorated in geometrical patterns at once free and picturesque. So elaborate is the ornamentation of this great cupola of the Hungarian pavilion that it requires to be examined closely and with the same care as that with which one looks at a shrine. The other halls leave an equally ineffaceable impression on the mind, one of the most interesting being the Fountain Court, with its round dome and delicate ornamentation.

We must spend a moment before the powerful statues at the entrance in order to record our appreciation of the fine work of the sculptor



INTERIOR OF GREAT HALL OF THE HUNGARIAN PAVILION. DESIGNED BY E. TÖRY AND M. POGÁNY, ARCHITECTS. PAINTED GLASS WINDOWS BY MAX RÓTH

## *The Turin International Exhibition*



LEATHER BAG. BY F. PIZZANELLI (SOCIÉTÉ MILANAISE DES CUIRS DÉCORÉS)

Nicolas Ligeti, who executes such marvellous architectural statuary. It would take a very long time to point out all the beauties of the interior. Messrs. Töry and Pogány share their success with Messrs. Eduard Telcs, Géza Maróthi, Louis Greff, Louis Bánszky, Max Róth, Aladár Kriesch Körösfői—a painter already known in Milan—Zsolnay, that is to say the Zsolnay manufactory at Pécs, which, after having lined the walls of the pavilion with "eosine" and stone, has made a large and brilliant exhibit admirably arranged of beautiful pottery and vases. It is a pity that we have not space to mention all the divers industries and crafts of Hungary which are here represented, for though certain of the exhibitors are well known, it is always pleasant to refer to new efforts and more successful achievements. To some extent it is rather surprising that by the side of Austria, a country which holds so prominent a place in modern decorative art, which counts among its artists such men as Wagner, Olbrich, Hoffmann, Hungary should have been able to make such a fine show and to achieve such a triumph of strong and serene beauty.

Turning now to a consideration of other exhibits in the International, mention must be made of the

Fournaise de S. Lorenzo, Florence, Chini et Cie, whose productions do the greatest honour to the ceramic industry of Italy. It is, in fact, a new firm, but the directors are far from being novices in the art, and Galileo Chini, the art director, is well known as a designer of ceramics, as a painter and portraitist, as well as for his frescoes and posters. Another interesting personality is Sgr. Ferruccio Pizzanelli, a young artist who works in leather, and who recently gave up the directorship of the Société Milanaise des Cuir décorés. Sgr. Pizzanelli's leatherwork at Turin, shown by the Société Milanaise, met with great success, the delicacy of his motifs, their rendering with supple modelling and pleasing colour calling forth much admiration. The exhibition of furniture was a good feature, and, indeed, the show of Clementi Brothers came as a revelation. Their work is representative of Sardinia, better known for its celebrated monuments called "Nuraghe," which abound in the island, than for modern works of art. Nor, to speak accurately, are these



STATUE IN THE HUNGARIAN PAVILION, TURIN EXHIBITION. BY GÉZA MARÓTHI



## The Turin International Exhibition



GLAZED POTTERY FROM THE S. LORENZO  
KILNS OF CHINI AND CO.

pieces strictly modern, for they are the outcome of a search among the peasant works in the villages of the island, objects of divers natures, distaffs, shuttles, tablets for winding wool, wooden trowels, glass snuff-jars, old plates and various wood-carvings executed by the island shepherds; a whole host of quaint, ingenious and primitive motifs which are admirably employed by the firm of Clementi in their furniture. The reproduction we give of a sideboard (p. 289) will illustrate what I have said. The panels and the drawers are carved with designs taken from old horn drinking vessels, the columns are executed from distaffs, the base from the feet found attached to certain wooden caskets called in the language of the island "d'Aritzo," after the locality of their origin, while the other decorations are inspired by various other sources. The handles of the drawers are buttons, the coloured embroidered panel worked by hand upon cloth represents the knight of a castle and his lady in the centre, while the design at the sides is suggested by the hangings found in the island on certain beds called *inghiria letto*.

As regards the other Italian furniture makers, the exhibition contains a somewhat

mediocre display; examples are, however, to be found even outside the Palais des Industries Artistiques; and the Palais de la Mode, a very *chic* section, contains work by a Turin artist, Sgr. Vittorio Valabrega, a room by whom was illustrated in *THE STUDIO* in 1906. Sgr. Valabrega continues to add to his reputation, but one must deplore the eclecticism of his firm. Even though the popular taste remains still somewhat eclectic, surely a designer who presides over such a large establishment might devote his attention to working in a more modern and original spirit. Sgr. Valabrega might be justified, however, were it not that at Milan Sgr. Eugenio Quarti, an admirable designer, produces nothing but purely modern furniture, and with what taste and fine craftsmanship is well known.

With regard to the British section, the exhibits



HUNGARIAN SECTION, TURIN EXHIBITION: PORTION OF THE EXHIBIT OF  
ECSINE FILES AND POTTERY FROM THE ZSOLNAY MANUFACTORY, AT PÉCS

## *The National Competition of Schools of Art, 1911*



LEATHER BAG. BY F. PIZZANELLI (SOCIÉTÉ MILANAISE  
DES CUIRS DÉCORÉS)

are good, and Great Britain, with France and Germany, contributes largely to the International. The British Pavilion is one of the many which, as I have mentioned, were erected by the exhibition authorities in the rococo style, and consequently this section has no very distinctive features, and does not evince any striking national characteristics. Great Britain seems to have troubled less about the housing of its exhibits than did Germany, which country placed the decoration of the interior of its pavilion in the hands of Prof. Hans Alfred Richter. As to France, while the main pavilion was the work of the Bureau Technique of the International, various smaller buildings have been designed by French architects, as, for instance, the Pavillon de la Ville de Paris by M. Bouvard, that of Marseilles by M. Huot, while M. Guilbert was entrusted with the Court of Honour in the main pavilion.

In the Russian section one saw a quantity of furniture, metal-work, and jewellery in a kind of Byzantine style, which was admirable in its way, but naturally one looked for something modern rather than for works based on antique designs. There was also an exhibit of work by students at

the great Imperial School of Stroganoff, but space will not allow a further reference to the many interesting things shown in this large White City at Turin.  
A. M.

## THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1911.

IT is satisfactory to find that the Board of Education has given up any idea of abandoning or of interfering detrimentally with the National Art Competition. The protest addressed to the Board in the winter from the masters of Government art schools all over the kingdom, and the comments of the press upon the rumours of abandonment have not been without effect, and it seems probable that within the next year or two the National Art Competition will be developed upon extended lines and that its exhibitions will at last be held in a convenient and easily accessible gallery.

These reforms are indicated in the circular issued in June by the Board of Education, in which it is said: "The merits and defects of the National Competition have been the subject of much dis-



JEWELLED NECKLACE AND PENDANT IN GOLD, SILVER,  
AND ENAMEL. BY EDWARD JOSEPH (CAMDEN SCHOOL,  
ISLINGTON)



## *The National Competition of Schools of Art, 1911*



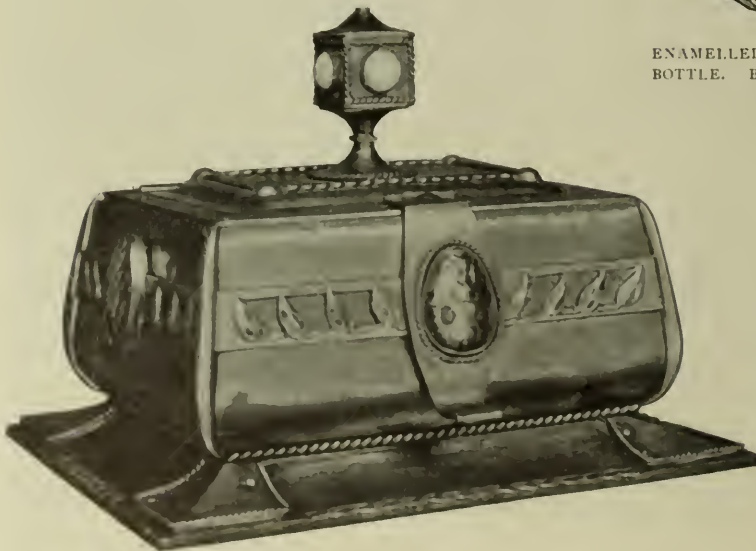
JEWELLED NECKLACE AND CROSS. BY THOS. CUTHBERTSON (BIRMINGHAM, MARGARET ST.)

cussion in recent years, and the Board are satisfied that it may be capable of becoming more useful than at present for the purpose of affording an opportunity to the public of seeing the best work

of which the most advanced students of Schools of Art are capable. They propose therefore to invite some experienced headmasters of Schools of Art



ENAMELLED SILVER CASE FOR SCENT-BOTTLE. BY MARY J. BINNINGTON (BRADFORD)



COPPER CASKET

BY CEDRIC D. BOARLAND (LEICESTER)

and others to consult with them as to the lines upon which a reformed competition can best be established. If a satisfactory scheme can be framed, the Board will arrange a suitable place for the exhibition."

We may hope, therefore, that this year's exhibition is the last that will be held in a building that no stranger can discover without a guide and that has usually in July and August a temperature

## *The National Competition of Schools of Art, 1911*



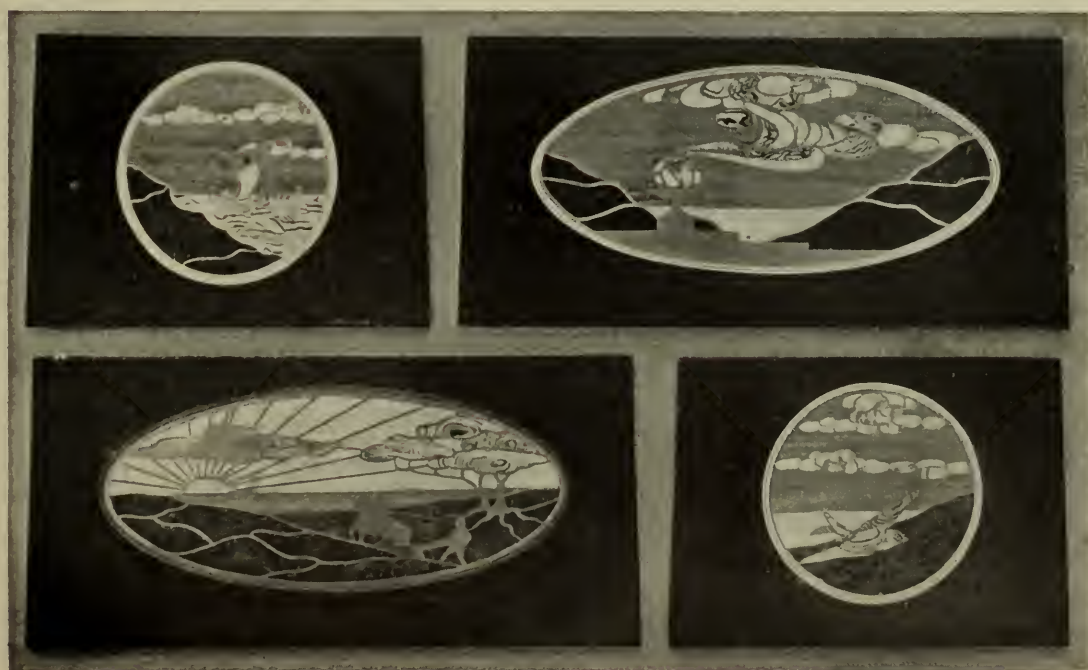
ENAMELLED SILVER POT-POURRI JAR, SET WITH AMETHYSTS.  
BY JEAN CAMPBELL (CAMDEN SCHOOL, ISLINGTON)

approximating to that of one of the palm-houses at Kew. There is room and to spare in the Victoria and Albert Museum for the arrangement of an exhibition that should include selected studies by the pupils of the Royal College of Art as well as the

prize works in the National Art Competition. Until a few years ago the work from the Royal College of Art was always judged in the National Competition and honorary awards given to the best things submitted, but this practice was abandoned for some reason that was never made public. The opportunities of comparison between the studies from the central institution and those from the local schools were useful and interesting and it is to be hoped that the new advisers of the Board of Education may see fit to recommend that the College of Art be again permitted to take part in the National Competition.

Another point that should be considered is the period of the year at which the competition is held. In the early days of South Kensington there may have been good reasons for making the art year finish, for competition purposes, about the end of March, and for holding the exhibition in August—the worst month in the year from every point of view. If there were

such reasons they exist no longer. The school year would terminate better at the end of the summer term, and the exhibition could then be held in the late autumn instead of, as now, at a period when the art-loving public is thinking



INLAID PANELS

BY JAMES SIMPSON (SETTLE)



## *The National Competition of Schools of Art, 1911*



REPOUSSÉ MIRROR-FRAME

BY WALTER RAY (MACCLESFIELD)

only of holiday-making and of getting away from London.

The exhibition of the National Art Competition of the present year was upon the whole encouraging. There were few things of uncommon excellence, and in two or three departments a considerable falling off of quality was noticeable, but the general average of the work was fully up to that of any of the last three or four exhibitions. Perhaps the greatest advance was shown in the jewellery contributed by the Birmingham and London schools, of which the best examples have been praised by the examiners, Messrs. Nelson Dawson, Alexander Fisher, and T. Erat Harrison, in terms that some may think exaggerated. When the achievements of the jewellers of the past—and of the present too—are remembered, it is going rather far to say of the necklets and rings made by two young students that they are “of such excellence as to compare with the best work of any time.” However, it must be admitted that the necklet and cross in gold filigree and enamel, by Thomas Cuthbertson of Birmingham (Margaret Street); and the necklet in silver, enamel, and stones by Edward Joseph of the Camden School of Art,

Islington, showed exceptional ability, in workmanship if not in design. Cuthbertson is nineteen and Joseph only fourteen years old. Some gold earrings and a ring, by Alice M. Camwell of Birmingham (Margaret Street), are also deserving of high praise.

The enamels were not so good as those shown a few years ago, when admirable work was being done by a small group of clever Dublin students. A gold medal has deservedly been awarded to Jean Campbell of the Camden School of Art for a pot-pourri jar of pierced silver and enamel that is charming both in shape and colour. Another attractive piece of work of a simpler kind was the silver and enamel case for a glass scent-bottle, by

Mary J. Binnington of Bradford School of Art; and Harry Isaac, of the Camden School of Art, showed an interesting enamelled silver cup and cover. Good examples of pictorial enamel were to

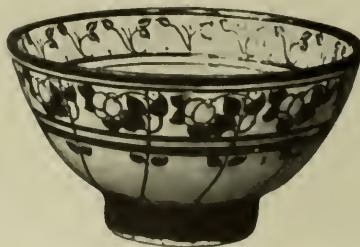


TEAPOT: DESIGN BASED ON A FLOWERING PLANT. BY ERNEST M. GILLIARD (BRISTOL, KENSINGTON SCHOOL.)

be seen in the circular panel of blue and grey by Clara A. Lavington of Leeds (Vernon Street); in the series of tiny oval plaques of heads and birds by Amy Copson of Birmingham (Vittoria Street), and in the figure by Dorothea Weeks, of Camberwell School of Arts and Crafts. A casket of silver with enamelled plaques by Mildred Webb of Birmingham (Margaret Street), and an enamelled bracelet by Cornelius W. Exton of Birmingham (Vittoria Street) were of more than average merit, and Kathleen M. Quigly of Dublin suggested



GREEN AND WHITE BOWLS,



BY GEORGE GOODALL (SALFORD)

## *The National Competition of Schools of Art, 1911*

by her capital bowl of enamelled copper the possibilities of a revival of the old standard of excellence at the Irish metropolitan school.

A poker and tongs of wrought iron inlaid with brass, by Frank Outram of Birmingham (Margaret Street), were almost the only examples of domestic articles of their kind in iron or steel. The key, on which the craftsman of bygone ages bestowed the most loving care and skill, is neglected by the young metal-worker of to-day, and not one was to be seen in the National Competition Exhibition. Of metal-work of other kinds a few pieces still remain to be noticed. A silver bowl with a design of fish in relief was original in treatment and the flowing lines of the swimming fishes both pleasant and



RED AND SILVER LUSTRE BOWL. BY ELIZABETH  
PITTS (BURSLEM)



DESIGN FOR A FLOWER-POT. BY CONSTANCE WHITE  
(BRISTOL, KENSINGTON SCHOOL.)

harmonious. It was by Francis L. Temple of Birmingham (Vittoria Street), from which school also came a very small but good panel in repoussé copper by Charles Thomas. Some nice decoration in niello was shown in a silver bowl and plate by Frank S. Harper, and on the covers of two silver boxes by Jack Levy, both of Birmingham (Margaret Street). A steel casket by Jessie Mackay of Liverpool was an honest piece of work, but somewhat heavy in design.

In the pottery section the best work was shown by

Charles E. Cundall and Albert E. Barlow, both of Manchester. The first-named, whose bowls of silver and ruby lustre, shown at the exhibition of three years ago, were some of the best things of their kind ever sent in for competition, was represented on this occasion by a lustre panel (part of a design for a wall fountain) and a set of sgraffito tiles of the same ware intended to be fixed in the back of an ebony sideboard. Both deserve high praise, which should be extended equally to the modelled tiles in silver and ruby lustre contributed by Albert E. Barlow, in which the red of some berries struck an uncommon and attractive note. Other good pieces of lustre were two bowls, one in red and the other in silvery grey, by Elizabeth Pitts of Stoke-on-Trent. There remain to be noticed among the pottery a teapot by



DESIGN FOR A COLOUR PRINT

BY CATHERINE M. HIBBS (TORQUAY)



## *The National Competition of Schools of Art, 1911*



PEN AND INK BOOK ILLUSTRATION: "STUDY OF IPSWICH"

BY LEONARD SQUIRRELL (IPSWICH)

Ernest M. Gilliard of Bristol (Kensington) and a well-shaped flower-pot by Constance White of the same school; and some bowls of green and white by George Goodall of Salford.

The examiners for book illustration note with satisfaction the increasing tendency on the part of students to make use of local material. A good example of this was an excellent drawing in pen and ink of Ipswich town and docks as seen from the tower of Holy Trinity Church. It was the work of Leonard Squirrell of Ipswich School of Art, who showed with this drawing a number of commendable small studies in pencil. The shipping and dock studies by Sydney A. W. Gammell of Liverpool were carefully drawn and pleasant in tone; and a special word of praise is due to the aquatints by William P. Robins of Westminster (St. Martin's School of Art). The designs for etched book illustration by Ada I. Lewis of Bristol (Queen's Road) erred on the side of over-elaboration, but the sincerity of her drawing and careful

attention to detail should lead to much better work later on. A promising Lambeth student, Dorothy Payne, was represented by a number of drawings in black and white, fluent and vigorous in execution, and showing in several instances exceptionally good arrangement and design. The two lithographs by Stanley Royle of Sheffield, one of barges and warehouses, and the



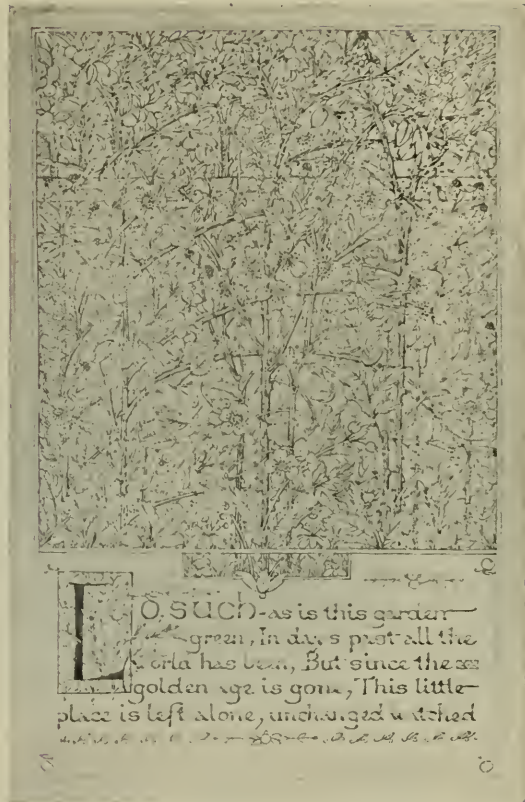
ETCHED BOOK ILLUSTRATION. BY SYDNEY A. W. GAMMELL (LIVERPOOL, CITY SCHOOL OF ART)

## *The National Competition of Schools of Art, 1911*

other of a castle and trees, were both above the ordinary standard of students' work; and the same thing may be said of the designs for illustrations in colour by William Matthews of Marylebone (Polytechnic). A good design for colour prints is



BOOK ILLUSTRATION  
BY DOROTHY PAYNE (LAMBETH)



DESIGN FOR ETCHED BOOK DECORATION. BY ADA L. LEWIS (BRISTOL, QUEEN'S ROAD)

one of an old manor-house by Catherine M. Hibbs of Torquay. The fans included several charming and dainty paintings in water-colour on satin, of which the best was the study of Early



DESIGN FOR A PAINTED FAN

BY MARJORIE GREY (NEWCASTLE-UPON-TYNE, ARMSTRONG COLLEGE)



## *The National Competition of Schools of Art, 1911*



BOOK ILLUSTRATION

BY DOROTHY PAYNE (LAMBETH)

Victorian ladies promenading in a formal park, by Marjorie Grey, of Newcastle-upon-Tyne. There was but a poor display of posters this year.

Wood-carving is rarely seen to advantage at the National Art Competition Exhibitions, but although the average quality is almost always low there are generally one or two examples of merit. This time there was an admirably designed oak mantel, in which the carving had exactly the right degree of prominence without being too assertive. It was by Ernest Smith of Bradford. Another capable piece of carving was a pierced panel, part of a fourfold screen, by Oswin Cunningham of Sunderland. The picture panels of inlaid wood which were popular two or three years ago seem to have gone out of fashion among the students, but four small and very clever works of this kind have gained a silver medal for James Simpson of Settle Technical School. A vellum-covered tea-caddy by Hilda M. Potts of Newcastle-upon-Tyne had a pleasant decoration in green and gold; and the chequered blue and green of the jewellery cabinet by Annie Burman of Birmingham (Margaret

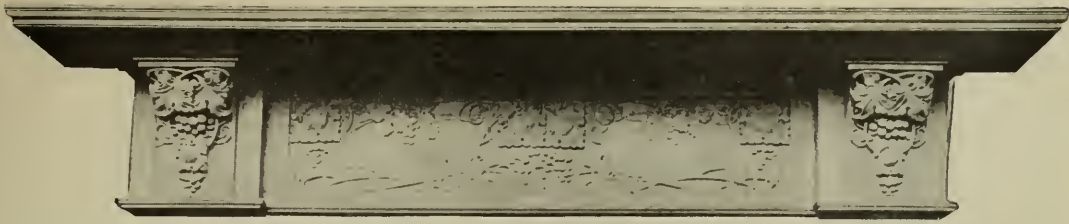
Street), was quaint and attractive. A third casket that deserves commendation was one of copper, by Cedric D. Boarland of Leicester School of Art.

Among the book-covers there was a considerable amount of creditable work but nothing at all of outstanding excellence. Kathleen Becher of Westminster (London County Council Technical



LITHOGRAPHED ILLUSTRATION. BY STANLEY ROYLE (SHEFFIELD, TECHNICAL SCHOOL)

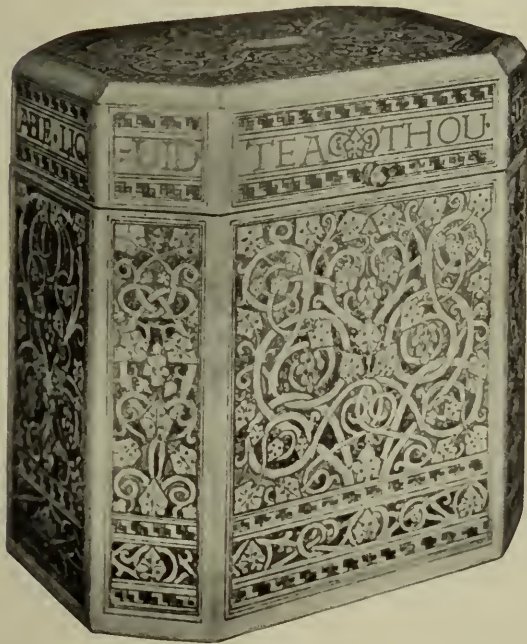
## The National Competition of Schools of Art, 1911



OAK MANTEL WITH CARVED FRIEZE

BY ERNEST SMITH (BRADFORD)

Institute) showed a useful cover in green for the *édition de luxe* of the catalogue of the recent National Loan Exhibition at the Grafton Gallery.



VELLUM-COVERED TEA-CADDY. BY HILDA M. POTTS  
(NEWCASTLE, ARMSTRONG COLLEGE)

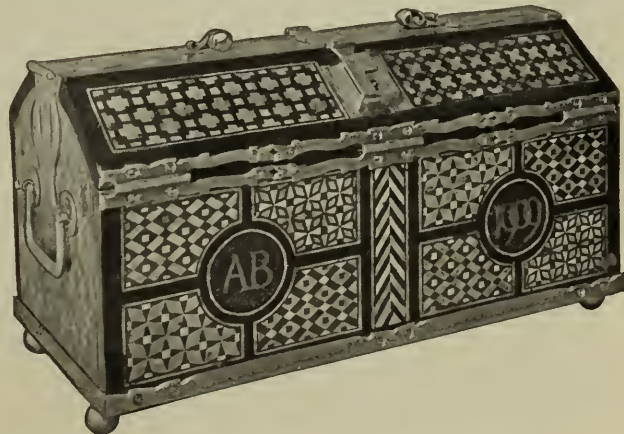


PANEL FOR SCREEN, DRAWN, MODELLED AND CARVED  
BY OSWIN CUNNINGHAM (SUNDERLAND)

some interesting examples of a craft that is capable of further development. These included a case for opera-glasses by Mary G. Gibson of Wolverhampton School of Art; two or three good boxes by Wallace E. Crowther of Birmingham (Margaret Street), and a prayer-book case by Etta Painter of the same school; a Bible cover by Edith Stewart of Brighton School of Art; and a casket, ingenious in its adaptation of Egyptian design, by Laura Seaward of Dover School of Art.

Two of the best designs for fabrics came from Macclesfield, both being for woven tapestry

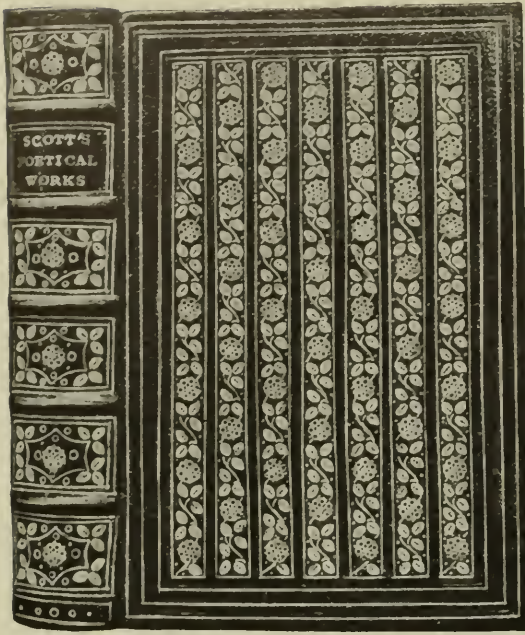
An uncommon use of perpendicular lines gave a quaint air of novelty to a little binding by William G. Spencer of Leicester School of Art; and a rich design of gold and red on brown leather was used by William A. Dillnutt of Camberwell (London County Council) School of Arts and Crafts in a cover for Scott's poems. Good covers were also shown by Maud B. S. Bird of Birmingham (Margaret Street), and Alexander J. Vaughan of the London County Council School of Arts and Crafts, Camberwell. The revival of another form of leather-work, in the shape of caskets, boxes, and cases of various kinds, with decoration in relief, was responsible for the production of



JEWELLERY CABINET WITH BRASS FITTINGS. BY ANNIE BURMAN  
(BIRMINGHAM, MARGARET STREET)



## *The National Competition of Schools of Art, 1911*



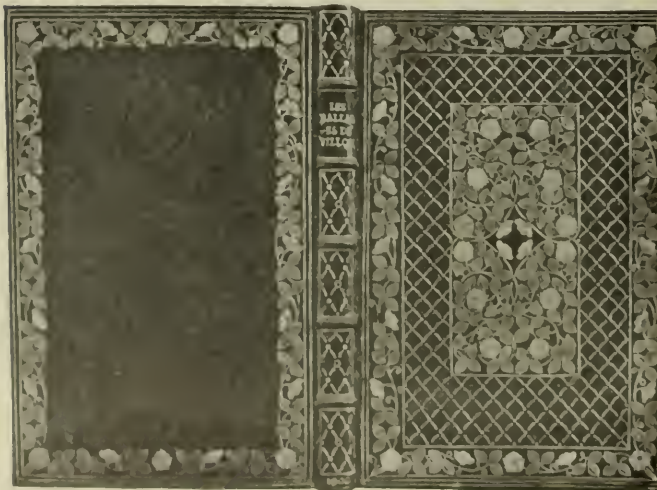
LEATHER BOOK-COVER. BY WILLIAM A. DILLNUTT  
(CAMBERWELL)

hangings, and rich, harmonious colour and well-composed form being common to each. They were the work of Robert B. McCoy and Norman Riseley. Some pretty printed muslins came from Battersea, a school famous in the past for designs of this kind, and it is interesting to note that one of the medals gained by Battersea for muslins has been taken by an Eastern student, Firoz-ud-Din. Not much can be said for the carpets or for the needlework, of which there was a very small show. However, it

included two good examples, a baby's cap by Katherine H. Powell, of Hornsey School of Art, and a cushion cover designed and executed by Jessie E. Done of Stockport. Other designs for, or examples of, applied art that deserve special mention are the drawing of a panel of a stained glass window, *North and South Wind*, by James H. Hogan of Camberwell; a mirror-frame in brass repoussé by Walter Ray of Macclesfield; and an



LEATHER CASE FOR OPERA-GLASSES  
BY MARY G. GIBSON (WOLVERHAMPTON)



LEATHER BOOK-COVER. BY MAUD B. S. BIRD (BIRMINGHAM,  
MARGARET STREET)

excellent design for a stencilled hanging by Mabel L. Hinton of Dudley. Some well-designed decorated pages for Tennyson's "Lady of Shalott" and "The Holy Grail" were shown by two Leeds students, Nancie Wilson and Caroline A. Burras.

In addition to the various classes of design and work to which reference has been made in this notice, there was the usual contingent of art school studies in drawing, painting, modelling, &c., forming a considerable proportion of the total number of exhibits, which was close upon two thousand; but these as on previous occasions must as a whole be passed over as outside the scope of our survey. We



## *The National Competition of Schools of Art, 1911*



DESIGN FOR A WOVEN TAPESTRY FRIEZE. BY ROBERT B. MCCOY (MACCLESFIELD)

noted, however, among the drawings from the life a good study of the nude for which a gold medal has been given to Horace Quick of Clapham School of Art, and of the paintings from the life the

recognised and appreciated. Having regard to all the circumstances, however, and especially the restricted space available, it must be conceded that the exhibition was admirably arranged. W. T. WHITLEY.

head by William E. Wigley of Birmingham (Margaret Street) deserves mention ; while the modelling included some capital work by Christine Gregory of Hammersmith, and Albert G. Power of Dublin. A good deal of the other work of this class also was excellent and afforded evidence of careful training and artistic perception, but under the present system of exhibiting the work sent up for the National Competition, these studies suffer like all the rest of the collection, and only when adequate space and more congenial surroundings are provided for them will their merits be duly



DESIGN FOR WOVEN TAPESTRY FRIEZE

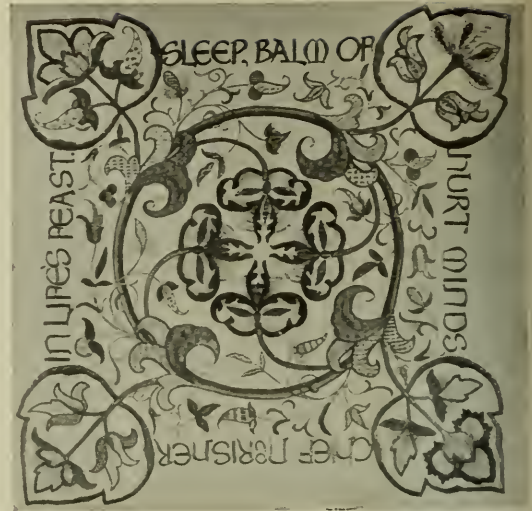
BY NORMAN RISELEY (MACCLESFIELD)



STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The world of art sustained two great losses last month in the death of Mr. Edwin Austin Abbey, R.A., who died at Chelsea on August 1, and of Josef Israels, the most widely known artist of the modern Dutch school, who died at The Hague on August 12. Mr. Abbey was the leader of a school of decorative painters in England, but there are some who think that nothing that he ever did as a painter rivalled the pen drawings he made for Messrs. Harper Brothers in illustration of Shakespeare. His fame with the general public may have rested largely upon his paintings exhibited at the Royal Academy; with artists it rested, and will, we think, rest securely, upon his admirable touch as a pen-draughtsman and his remarkable ability as an illustrator to enter into the very spirit of his themes. Perhaps in Shakespeare's country it may be said that Mr. Abbey was the greatest, because the most Shakespearean, of all the poet's illustrators, although he did not settle here till after he had reached manhood, his earlier life having been passed in America, where he was born in April 1852, his birthplace being the



EMBROIDERED CUSHION-COVER. BY JESSIE E. DONE (STOCKPORT)  
(National Competition)

City of Philadelphia. His chief successes in painting were in the Arthurian series of panels made for the Boston Public Library, in which he showed an unusual instinct for mural decoration, giving a tremendous impetus by his success to an art for which there is so much scope in modern life. Mr. Abbey was elected associate of the Royal Academy in 1896 and a full member in 1898.

Israels, who was an honorary R.A., was born at Groningen in 1824, and commenced his career as an historical painter, but subsequently passed to the *genre* now always associated with his name, and to portraiture. He showed in narrative painting a dignity of artistic conception seldom to be found now in that kind of art. It has been said that he became an Old Master in his lifetime, his death not occurring until after he had passed his eighty-seventh year. His portrait paintings were the subject of an article in a recent issue of this magazine.

We have received from the delegates for Great Britain at the Sixth International Exhibition of Fine Art held this summer at Barcelona a list of awards made to artists exhibiting in the British section. Mr. J. J. Shannon, R.A., has received the unique distinction of a *médaille d'honneur* for his portrait of



DESIGN FOR STAINED GLASS. BY JAMES H. HOGAN (CAMBERWELL)  
(National Competition)

## Studio-Talk

Phil May. Medals of the first class in painting have been awarded to Prof. Moira, Mrs. Rackham, Sir Alfred East, Prof. Sauter, and Mr. Moffat Lindner; of the second and third class to Messrs Melton Fisher, Austen Brown, Hughes-Stanton, G. W. Lambert, W. G. von Glehn, Frank Craig, James Paterson, R. A. Bell, the late J. M. Swan, Nelson Dawson, B. Priestman, Terrick Williams, W. Burroughs-Fowler, and Mrs. Rea. First-class medals are also awarded to Mr. Rackham, Mr. E. J. Sullivan, Mr. Dulac, and Mr. Lucien Pissarro for water-colours, illustrated books, &c., and to Sir G. Frampton, Mr. Derwent Wood, and Mr. Alexander Fisher for sculpture; while other recipients of medals are Mr. Stirling Lee, Mr. Alfred Drury, and Mr. Harold Stabler.

Practically all the important art societies of the metropolis and provinces are represented in the Fine Art Palace at the White City, where a very noteworthy display of close upon 4000 works has been arranged, each society being responsible for

its own collective exhibit. The Society of Portrait Painters is one of those represented, and it was at a dinner of its members at the exhibition that the announcement was made that the King had been pleased to sanction the addition of the word "Royal" to the title of the society. This society, by the way, has secured the Grafton Galleries for its next exhibition, to be held in January and February next, and we understand that the committee hope to arrange for the exhibition of works by non-members on this occasion, which they were unable to do at their recent shows at the Old Water-Colour Society's galleries.

Mr. R. Gwelo Goodman has in recent years made for himself a place of particular prominence among our more notable painters of landscape and open-air subjects. There are certain qualities in his work which make it of more than ordinary importance, certain characteristics of feeling and expression giving it a special claim to attention. For one thing, Mr. Goodman has a well-defined



"AMBER PALACE, INDIA" (PASTEL)

BY R. GWELO GOODMAN



## Studio-Talk

decorative sense which enables him to interpret the facts of nature with a considerable measure of dignity and largeness of suggestion ; and, for another, he is a sensitive colourist and has a right appreciation of subtleties of tone relation. He is, too, an able craftsman, with a sound understanding of the way in which the various painting mediums should be applied ; and there is a scholarly completeness in all his technical exercises which can be sincerely commended. The examples given here of his work in pastel show well how skilfully he manages a process which demands essentially a frank confidence of handling and a special directness of method. Mr. Goodman uses the pastel medium with admirable certainty and firmness of draughtsmanship, and yet with a delicate freshness of effect that is exceedingly persuasive.

That very democratic experiment, the London Salon, arranged by the Allied Artists' Association at the Royal Albert Hall for the third year in succession, lent interest to the last weeks of the picture season. In connection with the system

upon which the exhibition is worked—as every one knows, that of accepting everything sent in—it is a fact that so far from the good pictures being lost sight of they tend to discover themselves by sheer contrast with works not specially chosen to support them ; the society's arrangements being, if not a test of the pictures, then of the spectator, who himself must pass the judgment. There is, however, one respect in which the exhibition proves the value of the competitive system as against the co-operative one adopted in its own case. We refer to the fact that whilst the absence of competition lets in at one end of the scale much that is futile, it tends to exclude at the other the work of those many good artists who seem to require the stimulus connected with the chance of acceptance or rejection of the picture ; and from the fact that some of these are content to be represented at less than their best, the uniquely comprehensive character which the Allied Artists' Association have in view for their exhibitions is threatened. The London Salon, however, provides a kind of exhibition which is a necessity in this country—in any industrial



"BERKSHIRE, WINTER" (PASTEL)

BY R. GWELO GOODMAN



"HAMPSHIRE" (PASTEL.)

BY R. GWELO GOODMAN

country with aspirations. It leaves a door perfectly open for obscure talent to assert itself. It gives the necessary encouragement to general art impulse, through the correspondence of its character with the requirements of the many who, working perhaps at art only in spare time, without means, and without acquaintance with the conditions of the art world, may nevertheless have considerable talent.

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Rarely does it fall to us to record such an interesting local exhibition as that which after being open for some two months, at the Municipal Art Gallery, Kingston-on-Thames, is now on the point of closing. Although containing less than a hundred items, exclusive of a group of pottery by the Martin Brothers, the works exhibited—comprising lithographs, etchings, oil paintings, water-colours, pencil and chalk drawings, and bronzes—represent all the best elements in modern art. A special interest attaches to the exhibition

as being the first to contain works acquired by the Contemporary Art Society, recently formed under influential auspices to further the acquisition of works of modern art for loan or gift to public galleries. Among the fifteen works lent by the society to this exhibition are six oil paintings by Mr. William Nicholson, Mr. Augustus John, Mr. Walter Sickert and others, and some interesting water-colours by such well-known artists as Mr. Mark Fisher, Mr. A. W. Rich, and Mr. David Muirhead.

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At the Brook Street Art Gallery. Mr. H. M. Bateman, a vivacious caricaturist of the popular press, has lately been exhibiting the original drawings of his subjects. His sense of the beautiful in technique certainly exceeds his sense of it in life. A caricaturist is not out—as we say—for beauty, so it might be argued that a sense of it would only be an embarrassment to him. Rowlandson, Caldecott, Pellegrini, and to-day Max



## Studio-Talk

Beerbohm, however, who between them have certainly covered the ground in every direction, have shown this not to be so.

With the close of the picture season several of the galleries filled up their walls with etchings. Messrs Dowdeswell, in their show of modern original etchings, included some very interesting plates by the Hon. Walter James, Messrs. Ernest Lumsden, Randolph Schwabe, J. Hamilton Mackenzie, Oliver Hall, Albany E. Howarth, Frank Mason, and others. Messrs P. and D. Colnaghi and Obach exhibited a collection of drawings and etchings by Prof. Alphonse Legros, which was comprehensive and as characteristic as admirers of the great draughtsman could wish.

At the Baillie Gallery there is a choice collection of Japanese colour prints on view in juxtaposition with Chinese paintings. It is very interesting to compare the matter-of-fact, intellectual vivacity of the Japanese and their exquisitely trained sense of

beauty in the incidental with the more sombre, brooding, emotional quality of Chinese paintings. All the native qualities of Chinese painting, of colour and of mood, seem, so far as we can gather, intensified by the effect of time in the very direction aimed at by the painters themselves.

At the Fine Art Society we have had an exhibition of fantasy lately in Mr. A. Duncan Carse's fans—not another of the many attempts with the Conder fan tradition, which, by the way, was too individual to be successfully passed on. Mr. Carse's witty fancy makes his designs sometimes very attractive.

We are reproducing herewith a water-colour sketch, *Harvest Time—Evening*, by Mr. E. Davies, an excellent example of economy and simplicity of treatment of a quite difficult theme which the artist's sketch-book has furnished. For the past fourteen years Mr. Davies has been a member of the Royal Institute of Painters in Water Colour,



"THIRLMERE" (PASTEL)



"HARVEST TIME: EVENING." FROM  
A WATER-COLOUR BY EDWARD DAVIES, R.I.





## Studio-Talk

and is a pretty regular contributor to the Royal Academy exhibitions.

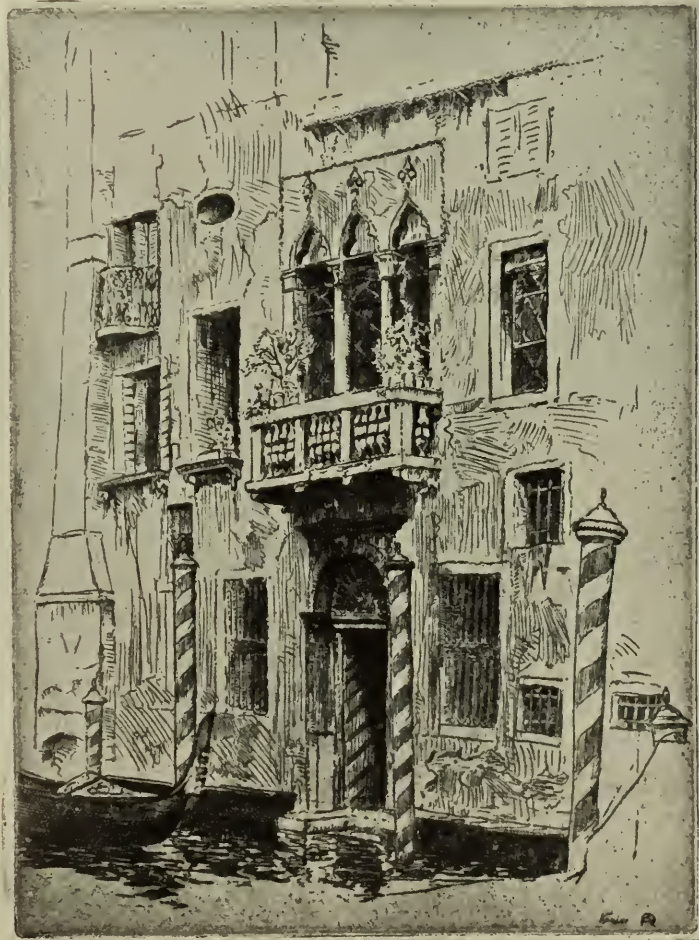
LIVERPOOL.—The forty-first autumn exhibition at the Walker Art Gallery is to be opened on the 18th inst. The artists who have accepted the invitation of the committee to assist them in arranging the exhibition are Adrian Stokes, A.R.A. (London), E. A. Hornel (Kirkcudbright), and Adolph C. Meyer, A.R.E. (Liverpool Academy). After much discussion the City Council have at length decided to permit the formation of an Art Union in connection with this autumn exhibition, a step advocated by the Liverpool Academy, the Liverpool Artists' Club, and others, on the ground that similar organisations elsewhere have stimulated public interest in art, and have achieved beneficial results for the artists.

H. B. B.

art, lithography has progressed by leaps and bounds, and to-day there are quite a number of artists who are real masters of the medium. Their prints show they recognise that arrangement of masses and not so much fineness of line is required in lithography, although some prints of Lautrec prove what line can do even in a lithograph. With one exception, none of the artists represented in this exhibition have made the mistake of confusing lithography with any other form of art production. Frank Brangwyn sent a dark, massive composition, *The Pool*, in several states; E. J. Sullivan two classical subjects, *Atlas* and *The Loves of Flora and Zephyr*, instinct with force and significance; Alphonse Legros three portrait heads, and Charles Shannon his languishing, graceful, dream fancies, from which might be singled out the superb *Ministrants*. Whistler was well represented with landscape and figure subjects (it was

MANCHESTER. — Hitherto Manchester has had little opportunity of seeing an adequate representation either of lithographs or etchings; but the summer exhibition at the Art Gallery went far to remove this reproach. The selection of etchings made no claim to completeness; except for Eugène Bérjot's Seine pictures they were confined to English artists, but even then one missed the giants: William Strang, Francis Dodd, Muirhead Bone, and, among the dead, Whistler and Seymour Haden. The work exhibited was, for the greater part, little more than an echo of these masters, of whom Muirhead Bone seems to exercise the greatest influence. Two plates by D. Y. Cameron, *Laroche* and *Claime Laroche*, stood out as the most vigorous and original work among the etchings; but there was also some good work by E. M. Synge.

The real strength of the exhibition lay without doubt in its lithographs. Since THE STUDIO did so much to encourage the



"A DOORWAY IN VENICE" (ETCHING)  
(See Paris Studio-Talk, p. 312)

BY M. V. ACHENER



## Studio-Talk

curious to note how almost all the lithographs were figure subjects and all the etchings scenery). Conspicuous also were Joseph Pennell's titanic New York buildings with creeping little humanity at their base. Other notable work was contributed by Mary Creighton, E. A. Hope, W. Shackleton, Ethel Gabain, John Copley (who seems to be influenced by the French), and Spencer Pryse. But above all must be mentioned the few lithographs by Charles Conder, which for sheer poetry and decoration were the finest things in the room.

The foreign section was as distinguished as the English. Goya and Gavarni were represented by splendid examples. Fantin-Latour, Carrière, Anquetin, Manet, Millet, stood out among the Frenchmen; and among the Germans S. von Gravesande, Max Liebermann, and Heinrich Wolff have the true instinct for lithography. There were also several coloured lithographs (T. R. Way's and Helleu's, for instance): but these seem on the whole to lack the poetry and mystery which make a good lithograph unique among works of art. F. W. H.

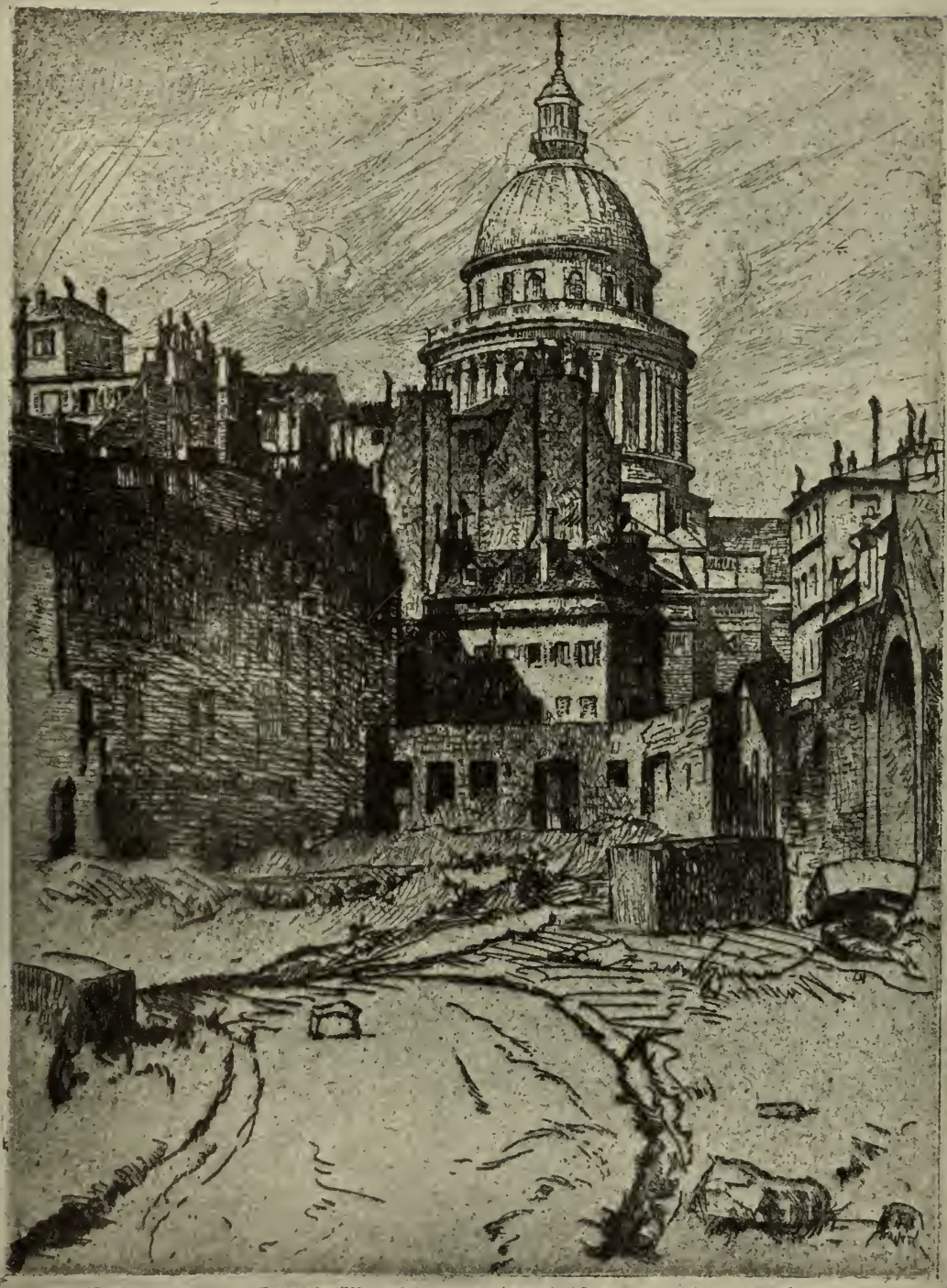
PARIS.—Maurice Victor Achener, of whose work as an etcher and wood-engraver some examples are here given, was born in Mulhouse, Alsace, in 1881, of parents who were originally French but after the war of 1871 became German subjects. He received his education in Strasbourg, where also he began his art education at the age of seventeen, in the Decorative Art School under the instruction of Jordan Daubner. In the spring of 1901, going to Munich, he entered the Royal Academy of Art, where he joined the classes of Peter Halm and L. V. Loefftz, and then five years later he again made another change and came to Paris to pursue his studies in the Académie Julian, under Jean Paul Laurens, in whose atelier he remained for more than two years. M. Achener has exhibited in Munich and Berlin, and in Paris his work is seen yearly at the Salon of the Société Nationale.

From his earliest work, including several plates executed in Belgium, down to his most recent work, which is a series of Italian etchings from Milan, Brescia, Verona, Padua, and Venice, he has shown a varied temperament, becoming stronger in expression of line and mass until he has developed a keen, sensitive, painter-like quality giving light and vibration by the simple means of pure line, at the same time defining and appreciating the distinction between the quality of etching and that of painting. In his Italian and his later Paris series of etchings the line is firmer and more simple in technique, and the biting of the plate shows a greater variety of delicacy, giving a convincingly stronger effect and enhancing the quality of light and atmosphere which is so often not taken sufficiently into consideration in the art of etching.



WOOD-ENGRAVING ILLUSTRATING THE ALSATIAN LEGEND OF "THÉODOLINDE." BY M. V. ACHENER





Paris. Le Panthéon

M. V. Achener

"LE PANTHÉON, PARIS." FROM AN  
ETCHING BY M. V. ACHENER



## Studio-Talk

The two wood-engravings reproduced belong to a series of twenty-six illustrating the Alsatian legend of the Middle Ages, "Théodolinde." Executed with refinement, they have a character which accords well with the period of the legend, while the personal note is revealed in all of them.

F. M. A.

The painter Alphonse Stengelin is perhaps alone among contemporary French artists as one who lives and works almost entirely in Holland, and this picturesque country has no more secrets for him, for he has explored it and scoured it in every sense. In his landscapes of Holland, Stengelin has rather avoided the well-known localities such as Haarlem, Dordrecht, and The Hague; he prefers the little out-of-the-way country nooks and corners which are less familiar: the great windmills which are reflected in the waters of the canals, moon-light scenes with the moon rising over solitary pools, or sailing barques at their moorings on a sandy shore. On themes such as these Stengelin brings to bear a peculiarly sensitive vision and an extremely delicate *métier*. The painting which we reproduce opposite, and which belongs to the collection of Monsieur J.J. Frappa, is one of the finest *morceaux* of this remarkable artist, who ranks among the best landscapists of the French school.

H. F.

**B**UDAPEST.—The exhibition of the Royal Hungarian Art Society in the first half of this year was of peculiar interest, inasmuch as it ushered in the fiftieth year of the foundation of the society. This event will be celebrated at the coming exhibition, which promises to be of a high level; but here there were comparatively few works of really high artistic value. In Aládar Kriesch Körösfoi (in Hungarian the order of these names is reversed) Hungary possesses a cultivated artist of whom she may well be proud. We know him as a painter of subjects taken from the legendary and romantic history of his

country; we also know him as a designer of those lovely tapestries woven by Leo Belmont, and this time we have learnt to know and value him as a sculptor. His marble bust, *Sancta Mater*, is a fine work, in which he has achieved a rare depth and poetry of expression, the soft yellow Hungarian marble in which it is chiselled lending itself admirably to the artist's purpose. Another work by the same artist shown at this exhibition was a bronze bust of that promising young artist R. Mihály. I noted also *The Awakening*, by Ferencz Sidlo, a young sculptor, as a distinctly meritorious work, the modelling being quite excellent.

Among the landscape painters who contributed to this exhibition Baron Mednyánszky claims the first place. He only sent one picture, *A Windy*



WOOD-ENGRAVING ILLUSTRATING THE ALSATIAN LEGEND OF "THÉODOLINDE." BY M. V. ACHENER



*(In the Collection of  
Monsieur J. J. Frappa.)*

"BORDS DE RIVIÈRE, HOLLANDE."  
BY ALPHONSE STENGELIN.





## Studio-Talk

*Day*, the scene being taken from the Tatra forests. The magnificent forms of the mighty beeches and the fine, sombre colouring characteristic of these forests are rendered with a vigour and breadth which justify one in calling this picture a masterpiece of its kind. Andor Dudits sent some mystic landscapes depicted in delicate tones and with a fine view to decorative effect. Viktor Olgyai, whose works are well known to readers of this magazine, showed some fine landscapes in pastel, the motives being the early spring. His work is always interesting and lingers long in the memory. His silhouettes of dreamy pine-trees are poetic conceptions always revealing new beauties. Edvi Illés seeks his motives in the confines of Hungary, where he finds those bushy trees and deep black waters of which he is enamoured, or in those strictly Hungarian villages which are as yet untouched by the march of civilisation. In rendering such themes he is very felicitous. Robert Nadler likewise contributed some bits of Hungarian landscape rendered with his own individual charm.

Molnár Pentelei's studies of still-life present many admirable points. His treatment of a number of glass flasks was remarkable for its simplicity and the ease with which he has rendered the transparency of the water; while the *Cup of Coffee*, a study in blue and gold, showed a keen eye for decorative effect and a certain artless elegance of arrangement in the colour-scheme. His best efforts were, however, shown in his treatment of flowers, which are thoughtful and sincere and exceedingly happy in arrangement and colouring. But whatever his subject may be—he sent also a painting of a male torso—this artist's methods are always essentially characteristic, while his colouristic effects seen in his *Interior* and other works here exhibited are invariably interesting. Cézár Kunwald, Székely Katoná, Bertalan Papp, Béla

Vidovszky, Béla Erdőssy, and Sándor Papp were all well represented.

One of the attractions of the exhibition was an interesting piece of animal painting by Arthur Heyer, who in his *Surprise* has shown both understanding and imagination. The subject is the familiar one of a cat about to spring upon a mouse, every hair bristling with joy for the coming feast, and is rendered with remarkable power; even the fear of the poor little victim is perceptible. The treatment of the light is well carried out, for the chief figures are thereby thrown into relief, and the drawing shows that the artist has been well schooled in this nowadays much neglected factor. I must also mention some wharf scenes by Hugo Poll, which showed that he is a good observer and understands his subject.

There were but few portraits, and it suffices to



PORTRAIT OF A LADY

BY GYULA GLATTER





"SANCTA MATER" BY ALADAR KRIESCH KÖRÖSFÖI

name such masters as László, Horovitz, and Benczur. For the rest, mention must be made of Armin Horovitz, an artist of great promise,

Oskar Glatz, and Gyula Glatter. Of the two last-mentioned Oskar Glatz's portrait of the little son of Dr. de Térey shows a fine feeling for colour-arrangement and of space. Gyula Glatter's portrait of a lady has fine qualities and is decidedly a distinctive as well as a sympathetic work.

A. S. L.

Michael Munkácsy, the great Hungarian painter, died in May 1900, and immediately after his death the Society of Fine Arts here started a movement for raising a memorial to commemorate the genius of their famous colleague. In the course of these eleven years the fund has continued to grow until it has amounted to 40,000 kronen, but although two competitions have been organised, the models submitted to the jury have failed to meet with their approval, and consequently the project still remains to be carried out. Instead of proceeding with it at once the Society of Fine Arts decided to have a monument erected over the spot in the Kerepes Cemetery where the mortal remains of the painter were interred; and this subsidiary scheme was carried to completion on June 18, when the monument, of which an illustration is given on p. 320, was unveiled with becoming ceremony. The committee having charge of this monument had at its disposal a sum of 13,000 kronen, and invited two sculptors, Eduard Telcs and Nicolas Ligeti, and the architect, Edmund Lechner, to submit designs in competition, but Ligeti and Lechner withdrew in favour of Telcs, who was thus left to carry out the commission.



"A CLOUDY DAY"



"THE AWAKENING"

BY ANDOR DUDITS

The monument is hewn out of a kind of sandstone procured from Haraszi, the pale buff tone of which harmonises well with the verdant hues of the trees round about. The obelisk stands about twenty feet high, the figure being just about double life-size. A dignified simplicity marks this tribute to the memory of the painter who rests beneath it. A sculptor with a more conventional turn of mind might perhaps have made a point of introducing a palette and pencil and possibly other insignia associated with the calling of the deceased, but such devices savour somewhat of theatricality, and on the whole it must be admitted that in designing the monument on the almost severely simple lines we here see the sculptor has achieved a result which better befits the life and work of Munkácsy than would a more ornate memorial.

ALEXANDER HERZFELD.

MUNICH.—To signalise the ninetieth birthday of the Prince Regent Luitpold, and as a mark of respect for this sagacious and energetic patron of every kind of artistic activity, who has faithfully maintained the traditions of the House of Wittelsbach, the Munich Artists' Association (Münchener Künstler Genossenschaft) has this year organised at the Glaspalast here a Jubilee Exhibition, which stands out well above the average of the exhibitions held in this building from year to year—not through any display of ostentation but solely through the quality of the works of art gathered together. Other societies of Munich artists have also participated, such as the "Luitpold Gruppe," the "Scholle," "Der Bund," "Bayern," the "Bund zeichnender Künstler," the "Verein Münchener Aquarellisten," and the "Verein für Original Radierung," each with





MONUMENT TO THE PAINTER MUNKÁCSY IN THE KEREPES CEMETERY, BUDAPEST.  
BY EDUARD TELCS  
(See *Budapest Studio-Talk*, p. 318)

its own jury and comprehensive separate exhibition. Special cabinets have also been set apart for societies belonging to other centres—Berlin, Düsseldorf, Baden, Frankfort, Hamburg, Weimar—an arrangement which makes it easy to find one's bearings.

If it is not the most striking personalities that are to be found here in friendly competition with one another, and if indeed not a little mediocre achievement comes into view as we pass from room to room, yet the exhibition as a whole reflects the deep sincerity which characterises the efforts of our artists at the present day. One may willingly pass over the bold experiments in colour and the daring efforts to outdo a Van Gogh or Cezanne in which many an artist in our midst takes unabashed delight, and may find a source of pleasure in the indubitable

evidence of progress in pictorial quality and in the diversity of technical methods which this assemblage of some two thousand works, representing every conceivable direction and tendency, offers us.

Truth and heresy here thrive on the same soil. A painting of such mature craftsmanship as Eduard von Gebhardt's *Austreibung aus dem Tempel* (The Expulsion from the Temple), with its evidence of such remarkable attainments in draughtsmanship, of certitude in composition and the distribution of masses, of delicate handling of colour and such animation in the striking portrayal of the event, refutes all the dogmas and principles of our modern and ultra-modern method of painting. The purely objective interest, regarded as of secondary moment and inartistic by that æsthetic school which has had such a deep influence on the art of to-day, has here by the vivid manner in which the scene is presented acquired such importance that even those who regard the

Biblical narrative itself with more or less indifference are impressed with the picture. In presence of such a work one becomes keenly conscious of the fact that modern art has scarcely been successful in religious painting and that he who has something to say to the many must not despise the material interest nor relinquish that quest of the beautiful which is almost regarded with hatred by the modern school, as well as a certain nobility of presentation. That these aims are quite compatible with present-day tendencies, which have in view an amplification of the means of expression and technical perfection, proof is furnished by many a painting in this exhibition.

One-half of the entire space available has been reserved by the Genossenschaft for the works of

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its own members, and it should be noted that this section of the exhibition, in spite of a great variety of temperament and talent, testifies to the unity and cohesion of the Munich school of painting with its old traditions, although the individual artists pursue their aims in many different ways and with no less diversity of means. Four large memorial exhibitions consecrated to deceased members, Alois Erdtelt, Christian M. Baer, Franz Pernat, and Ludwig Willroider, whose earliest works date back to the closing decades of the nineteenth century, afford a welcome opportunity of gauging the immense influence of pleinairism on the progress of painting in recent times. Some at any rate among the new pictures at this exhibition also recall the same period, as does for instance Laupheimer's *Monk*, by the admirable treatment of light and shade in the painting of the monastery interior and the way in which the gaze is directed through the window to the sunlit courtyard without. In the same category is to be reckoned Carl Leopold Voss's pleasant little Biedermeier picture, *The Friends*, which witnesses to a high degree of executive ability and in colour

treatment displays a rare taste. The careful working out of the theme down to the smallest detail and the freshness of the colour-scheme enhance the impression of genial intimacy imparted by this picture, which is free alike from anything savouring of the commonplace and from theatrical pose or old-maidish affectation.

Some of the older and well-known members of the Genossenschaft, whose earliest achievements take one back to the period when genre painting was the chief occupation of the Munich School, were represented either not at all or only feebly, such as Defregger and Grützner; and the special cabinet of F. A. von Kaulbach, which has come to be looked upon almost as a traditional feature of these exhibitions, was also missing, the artist being represented only by one of his portraits of the Prince Regent. Many other portraits of the Prince are present on this occasion, but special attention is due to one in particular—that of Prof. Walter Firle, who has once more shown himself to be *par excellence* a painter of character. In this powerful achievement he has concentrated all the light on



“THE FRIENDS

BY CARL LEOPOLD VOSS





"AT BEZIGHEIM ON THE NECKAR" (ETCHING)

BY HANS VOLKERT

countenance and hands of the venerable Regent and avoided all details which might distract the attention of the observer from these vital characteristics. With masterful draughtsmanship there is here joined a pictorial treatment at once sincere and sound, and such as only those who even if gifted above the average can attain to after long discipline.

It is impossible to name here all the works in this exhibition which stand out from the average either on account of some special characteristic or because of their pictorial qualities, such as Gino Parin's interesting portrait of a lady, painted with much virtuosity in a scheme of blues, or Theodor Bohnenberger's admirably modelled nude study of a fair and slender young woman, in which the flesh painting is of remarkable freshness and vitality. Here, as throughout the entire exhibition, landscape with or without *staffage* predominates, and in all cases we see an endeavour to render nature in its simple grandeur and with special regard to its beauty of colour, whether it be a spring scene like

that of Franz Hoch or an autumn scene from the Wetterstein Mountains by Rudi Krapf, or Joseph Schmutzberger's *Chamois in the Snow*, a scene from the high mountains, or again Eugen Ludwig Hoess's *Sunny Winter Day*, with its luminous coloration. The majority of the genre pictures do not rise above the level of mediocrity, but Hans Best's robust pictures depicting scenes in the life of the people of Upper Bavaria stand out among the better achievements of this class. In his large canvas *Susannah and the Two Elders*, a work of special interest in regard to its colour-scheme, Hans Lietzmann has managed to find a new side to this somewhat hackneyed theme.

The collective exhibit of the "Scholle" group contains, in addition to some experiments of doubtful value, works which are of the most progressive order and evince a mature technical accomplishment. Fritz Erler's characteristic portraits of men, painted in pure luminous colours which stand out vividly from background made up of loose flakey patches of pigment, bring us to that

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sphere of practice in which the rhythm of the beautiful line, the nobility of form, yields place to the problem of the conquest of colour. In the pictures of Leo Putz the endeavour to lure all possible light, air, and movement on to the canvas has resulted in some masterly creations, in which the juxtaposition of contrasted patches of colour, seemingly arbitrary yet determined by the nature of the problem in hand, affords a means of expression which can hardly be surpassed. His life-sized figure of a lady in a shimmering white satin dress; his lady in grey on the bank of a meadow brook with slender birch-trees reflected in the water, and the back view of a girl rowing in glistening, mirror-like water, are all of them of delightful freshness and vitality. Erich Erler-Samaden's high mountain landscapes reveal an almost magical power of rendering sunlight by pigment; but Eichler's recent works, which have a good deal of the experimental about them and lack the assurance which marked his earlier achievements, are not wholly satisfying, even though one may still find pleasure in the fine colour treatment of his pastures and woods. The broadly executed landscapes of Gustav Bechler, decorative in the best sense, seemed in danger of becoming mannered by the constant repetition of identical or similar motives, but happily the works here shown avoid this fault and have lost nothing in sentiment and power of conviction.

The collective exhibition of the "Bavaria" Association also contains many a good picture, such as Ernst Liebermann's monumental *Nymphenburg Castle* in the pale blue light of the moon, or Schuster-Woldan's portrait of a boy; and the rooms of the "Luitpold Gruppe" show that here too a number of capable artists have united in successful achievement. One looks in vain for the same aspect

of unity and cohesion among the outside groups, who along with some good work have also sent much that is incoherent and capricious. The most disappointing among them are the Frankfort Group, in which Steinhausen's *Brother and Sister* alone leaves an enduring impression, and the Weimar artists, among whom Mackensen easily predominates with his sincere and convincing rendering of an old moorland woman. Nor is the contribution of the Berlin Association of Artists quite so satisfying as one might have expected, while among the Düsseldorfers, in whose rooms Gebhardt's *Expulsion from the Temple* is the most notable achievement, a picture of the little town of Emden, by H. Liesegang, renders the peculiar aspect of Low German landscape in all its austerity, and the *Golden Autumn Day* of Hermann bespeaks a vigorous execution and a wholesome pleasure in



"THE MONK"

BY PROF. ANTON LAUPHEIMER



pictorial arrangement. In the exhibition of the Hamburg Group, a pleasing work, executed with marked assurance, is Fr. Missfeldt's *Woman with a Cow*, in which the figures are vigorously delineated in sharply defined outline in an atmosphere of wonderful clearness. Carl Schildt's summer landscape in Holstein also deserves a word of admiration, and in H. Missfeldt, whose tenderly modelled marble bust, *After the Bath*, ranks among the best pieces of sculpture in the exhibition, one is introduced to an artist who, if not of any marked individuality, shows, at any rate, great and sure command of form.

Of the very comprehensive collection of etchings, drawings, and other black-and-white work, space will only permit of a few of the most important being mentioned here. Besides the contributions of such better-known men as Hermann Hirzel and Carl Theodor Meyer (Basle), a specially interesting series of works are Hans Volkert's capital etchings of the little Suabian town of Besigheim. In addition to an unusual sureness of manipulation and unflagging industry, these plates, in which elaboration is carried out down to the smallest and finest detail, bear testimony to a poetic sentiment and an earnest striving after perfection. The tender and toneful plates of Georg Jahn of Dresden are executed with a high degree of technical skill and amazing virtuosity, and Otto Protzen's more sober and serious etchings reproduce the essentially pictorial elements of a landscape with surprising certitude. Rudolf Sieck's gay and vivacious flower-strewn gouaches stand out as veritable little masterpieces from the multiplicity of "Graphic" works in this exhibition. L. D.

BERLIN.—The presidential dignity of the Secession has passed from Professor Max Liebermann to the painter Lovis Corinth, and Kruse, Gaul, Slevogt, Klimsch, and Paul Cassirer, as members of the exhibition committee, have given place to Kraus, Barlach, Kardorff, Rösler, and Breyer, but the character of the summer exhibition remained much the same as heretofore. Some of the contributions, like those of Th. Th. Heine, Block, Oberländer, Thoma, and Volkmann, laid particular stress on a combination of careful draughtsmanship and pleasant colouring, and although some instances of delicate facture also found favour, the general tendency seemed to be in the direction of suggestive sketchiness, for simplification in form, for novelty in tone accords and especially for strong colour-notes. This last principle one found accentuated in a comprehen-



PORTRAIT OF H.R.H. THE PRINCE REGENT LUITPOLD. BY PROF. WALTER FIRLE



*(In the possession and by permission  
of Eduard Schulte's Kunsthandlung,  
Berlin)*

"THE EXPULSION FROM THE TEMPLE"  
FROM THE PAINTING BY PROF.  
EDUARD VON GEBHARDT





PORTRAIT OF A LADY. BY  
HUGO VON HABERMANN

## Studio-Talk

sive collection of French "expressionists" like Manguin, Picasso, Puy, Vlamingk, and Marquet. We noted everywhere a subserviency to the dogma that technical cleverness is more important than conscientious labour and that higher artistic responsibilities in the choice of elevating ideas are a matter of indifference. The craving for modern expression is the cause of all this experimenting, and we can only hope that the new style which will have assimilated all the advantages of this transition-spirit may soon rise forth from chaos.

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Very few exhibits were dedicated "aux morts." Some Uhde paintings did homage to the memory of this prominent master and exemplified the development of his style. Several Daumiers fascinated by dramatic pulse, largeness of expressive form and romantic element in feeling and colour. Among the living, Max Liebermann has reduced the complexities of nature to a kind of monumental simplicity in a vital self-portrait of cool tonality.

Corinth's pronounced technical ability and fine colour-sense suffer from a *fa presto* method and exaggeration of form which is especially hurtful to portraiture. He distinguished himself once more as the master painter of the female nude in these surroundings. Slevogt is more graceful but quite as rapid. He can delight by freshness of value and living line, but his comprehensive show revealed the impressionist's cleverness as much as the portraitist's insufficiency. The continued progress of the two brothers Hübner was attested—Ulrich as a painter of water-side town aspects, and Heinrich as a refined painter of interiors. Von Habermann was again a pictorial potency, and although a certain grotesqueness clings to his female model, his brush and palette are capable of producing old-master sureness and nobility.

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Hans Thoma again maintained his superiority as a landscapist. His bronze-toned *Late Summer*, a work full of pathos, recalled Courbet, while *In the Forest*, with its bright blue sky, breathed the joy



"ST. PAULI, HAMBURG"

BY ULRICH HÜBNER





"IN THE FOREST" BY HANS THOMA  
(By permission of the Deutsche Verlagsanstalt, Stuttgart)

of spring. Trübner always convinces of maturity, but his energy occasionally lacks suppleness. His large *Andromeda* impressed one as superior to most of the nudes in these exhibitions, which as a rule are more or less commonplace, but its awkward pose and heavy structure marred the impression. Th. Th. Heine contributed some finely painted pictures proclaiming the decorative draughtsman as well as the humorist, and Karl Walser achieved a convincing characterisation of the West end of Berlin in his thin and graceful impressionism. Hans von Volkmann again represented distinction in an elegiac landscape, Joseph Block in the genre, and E. Oppler in female portraiture and a *croquis*

from fashionable beach life. Philipp Franck attained effective colour-effects in his realistic renditions of bathing children and boating life. A *Crucifixion* by M. Brandenburg was striking but unsatisfactory. His palette can produce strangely fascinating effects, but the movements of his figures are twisted and awkward.

Hodler's endeavours towards emotional intensity have led him into exaggerations of colour and line. His studies of ecstatic women and men looked like Michel-angelesque caricatures, but a picture like the *Dialogue Intime*, depicting a naked youth in the solitude of the mountains, evinced in all its reserve and careful finish the poet's deep communion with nature. Max Beckmann suffers from the same incongruity between abundant feeling and adequate form. His religious and society subjects bore testimony to wrestlings with expression and material.

Emil Orlik cleverly rendered the fascination of modern stage light in a *Faust Rehearsal under Max Reinhardt*, and Robert Sterl proved an original observer of types in the Russian orchestras. Klein-

Diepold achieved convincing aspects of nature with a palpable application of colour, and von



"AN AUGUST DAY" BY GOTTFRIED KALLSTENIUS  
(See Stockholm Studio-Talk, p. 329).



"THE FRIENDS"

(National Museum, Stockholm)

BY HANNA PAULI

Brockhusen and Rösler had closely studied Van Gogh and Cézanne. Pottner paints the members of the chanticleer world with so much delight in their bearing and plumage that we were able to comprehend his mastery in the ceramic rendition, and the exhibits of Joseph Oppenheimer, Baluschek, von Kardorf, Rhein, Bach, Bischof-Kulm, Treuman, Bondy, S. Lepsius, Kalkreuth, and Klemm also revealed a good measure of merit. Among the young men Hans Meid once more attracted attention by a peculiar kind of romanticism.

Some notable achievements were to be studied in the domain of sculpture. Richard Engelmann sent a monumental female nude, *The Sleeper*, a park decoration in utmost simplification of recumbent line which perfectly combines grace and power. Klimsch, Kruse, and von Gosen—the two latter in wood sculpture—excelled in individual portraiture, Nicolaus Friedrich in dramatic action, and A. Oppler in expressive delineation of the female body.

J. J.

STOCKHOLM.—In my last Studio-Talk I referred to two among the numerous art exhibitions which have been held in Stockholm during the early months of this year. There remain two or three more of enough importance to be spoken of here. The most academic of all our art societies is "The Society of Swedish Artists." That is a known fact, though one cannot always see it at their exhibitions. This society arranged its exhibition this year in the "Konstnärshus," and, as many times before, the landscapes of Gottfrid Kallstenius were the most prominent features of the show. *An August Day* (p. 328) was perhaps his best picture here, a copper-red cliff against a strong blue sea. A small study, *Clouds*, also showed all the best qualities of Kallstenius's manly, unaffected art, of which good examples were sent to the Swedish Exhibition in Brighton. Four other talented landscape painters who were also well represented at the Brighton show are Knut Borgh—to whose intensely lyrical studies of trees reference has been made several times in THE STUDIO; Hugo Carlberg,



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who paints strong winter scenes from the big woods of Småland; Axel Kulle, whose synthetic landscapes from Skåne are executed in a very personal colour-scheme; and Oscar Bergman, who exhibited some decorative small water-colours. Good portraits by Torsten Schonberg and Lange attracted attention. The sculpture was rather unimportant, with the exception of Otto Strandman's statuettes.

In Hultberg's Galleries some of our best cartoonists, Schonberg, Schwab, Oscar Andersson, and a few others, arranged a "Salon des humoristes" which was a great success. Schwab exhibited a very amusing series of oil paintings in which he represented how different well-known artists from Zorn, Larsson, and Liljefors up to Matisse would have painted the same subject, *A Girl with an Orange*, the style of the different artists being excellently characterised. Torsten Schonberg's caricatures of Zorn and other known Stockholm types were good, but his own self-portrait, a big charcoal-drawing, was simply excellent, though no caricature. Ivar Arosenius's small water-colours, humorous and fantastic, cruel and poetic, aroused a great deal of interest. Axel Pettersson, a Swedish peasant-sculptor from Döderhutt, who already last year won many admirers at the "Salon des humoristes" in Paris, showed his *Steeplechase* (p. 333) and *Peasant Funeral*, which latter work has been exhibited at the Swedish Art Exhibition in Brighton, where, by the way, also a really fine collection of Arosenius's water colours was to be seen.

The latest of many associations of artists in Sweden is the Society of Lady Artists, which had a great but not very carefully selected exhibition in the galleries of the Academy of Fine Arts recently. In the retrospective part of this show Anglo-American visitors might have been interested to see the drawings

of Fredrika Bremer, the energetic fighter for women's rights, and a novelist much read in England and America in the forties and fifties, though certainly her artistic productions cannot compare with her literary achievements. Among the modern Swedish lady painters, Mrs. Hanna Pauli is by far the most important. She filled a whole wall with many good works, which showed an almost masculine power of conception, and her biggest work, a portrait-group called *The Friends*, representing a dozen well-known literary and artistic people gathered round Ellen Key, the essayist, reading her last book to her admiring friends, was bought for the Museum in Stockholm. Among the works of applied art one noticed some really good book-bindings by Countess Eva Sparre. T. L.

LEIPZIG.—The "Leipziger Jahresausstellung, 1911" (Leipzig Annual Exhibition, 1911), in union with the "Deutsche Künstlerbund," gave a display of interesting work of modern type, mostly paintings in oil, with a small but interesting section of graphic art and some sculpture.



SELF-PORTRAIT

BY TORSTEN SCHONBERG  
(The property of Th. Laurén, Esq., Stockholm).



"STUDY OF A LADY."  
FROM AN ETCHING IN COLOURS  
BY HELA PETERS.





## Studio-Talk



"A STEEPLECHASE" (WOOD SCULPTURE)

(In the possession of John Oldenburg Esq., Stockholm.)

BY AXEL PETTERSSON OF DÖDERHULT

(See p. 330.)

To begin with the last-named, a beautiful marble group of two nude female figures in an attitude of contemplation, gazing upwards, deserves mention. It is Max Klinger's latest endeavour to bring "thought and life into stone," to concentrate the expression to a degree of intensity rarely encountered in German plastic art; Klinger contrives by a secret of his own to bring the material beyond its "materialism," to transform marble into music. The rhythm, indeed, of his most recent work is most remarkable. The young sculptor Ludwig Cauer, of Wilmersdorf, showed the bronze figure of a spear-bearer, for which he was awarded the Villa Romana prize for sculptors, entitling to one year's study at Florence. Mathew Molitor of Leipzig was also represented by the bronze figure of a man standing upright with a spear in hand, a work showing great power of plastic expression and balance of weight. A fine marble bust of Lessing by Karl Seffner (Leipzig), and a bronze mask of

Wilhelm Trübner, the painter, by Bruno Elkan, deserve comment. A fine portrait bust of a child in yellow-toned marble by Martha Bauer (Berlin) and a relief entitled *Die Beichte* (Confession) by Reinhold Carl (Leipzig) attracted attention. The latter shows in low relief a priest listening to the confessions of a young woman kneeling, whose head is touched by the compassionate kiss of an angel.

The graphic section, though not large, contained some attractive items. Otto Greiner's *Natur* was much admired, Bruno Héroux's book-plates, some good etchings by Albrecht Leistner (Leipzig), and Alois Kolb (illustrations to Henric Ibsen's "Kronprätendent," and a composition called *Lindwurm*), some fantastic dry-points by Paul Bürck—a series of *Totentänze* (Death dances)—and some landscape etchings by Richard Bossert, are worthy of closer inspection than space permits here. A young lady of uncommon talent, Hela Peters, of Leipzig,



"THE TRAIN" (ONE OF A SET OF ETCHINGS ENTITLED "MODERNE TOTENTÄNZE")

BY PAUL BÜRCK



contributed to the graphic section a series of etchings in black and colour of more than average quality. Hela Peters has evidently studied in Paris. Helleu and some of the French modern painter-gravers, masters of expression "by economy of drawing," may have done much for her, and left impressions upon her mind that are yet evident in choice of subject and mode of treatment. But there is in the handwriting of this young artist something more than mere "school." She has a tender vein of her own, a vein of true artistic blood: and we hope to see more from her in course of natural development.

Turning to the oil pictures, and ignoring much fair work that is well known from other displays of recent years—too "well" known, in fact, to be important—we have to record that there was some decent painting done by younger men who are coming gradually to the front. Georg Greve-Lindau (Weimar) is one of them. He was conspicuous last year at Darmstadt by a self-portrait in oils, a work of strong accent, and some etchings at the Hamburg Exhibition. This year he seems to have advanced into a sphere of freedom hitherto unattained by him. His impressionism grasps at the essence of things as they appear in passing moments, not for the sake of a peculiar technical trick, but painted for their own sake, painted so that we feel the whole thing though we see but a part. Carlos Grethe's *Krevettefischer* (Crab-fisher) and *Yacht Cruise, Hamburg*, may pass without comment as specimens of modern marine painting of a broad and noble tone, like his lithograph, *Pilot going Aboard*, reproduced in THE STUDIO of September last. A very charming picture is Hans Baluschek's *Sommerfest*, a festival of children in the Schöneberg suburb of Berlin. The little ones are coming forward from the background of bricks and mortar, entering a green square of little garden land in the foreground. The red light of their Chinese lanterns is shining on their faces, the faces of childhood in a hot metropolis, all aglow, and contrasting in a peculiar manner with the waning twilight of a summer evening.

Some water-colours or ? gouache-like paintings of "Alt-Berlin" have been

recently chosen for favourite motives by younger painters such as Paul Freiherr von Schlippenbach or Paul Paeschke. Karl Caspar and Marie Caspar-Fischer of Munich presented us with some compositions from the Scriptures and some Bavarian landscapes seen in a large perspective and in subdued sombre tones that left a strong impression.

Portraiture was here conspicuous by quantity as well as quality. Count von Kalckreuth's *Portrait of a Boy* stood, perhaps, foremost in its delicacy of perception and treatment, in that tender sympathy with boyhood that seems to demand all that a painter of the human soul can give. Waldemar Rösler's portrait of himself standing at the open window of his studio, in a "cross-fire" of broad daylight, and counter-reflections, is good



"FAREWELL." FROM AN ETCHING IN COLOURS BY HELA PETERS



"SLEEPING LADY"

BY KONSTANTIN SOMOFF

strong work of a kind that a weaker brush may fail in. Fritz Rhein, who gained the Villa Romana Prize for painting this year, showed evidence of sound draughtsmanship and a vision uncorrupted by prejudice, yet sound in schooling. Last, not least, I may register Ida Gerhardt's portrait of a Japanese prince, excellent in simplicity and sound quality of handling, and Rudolf Hellwag's *English Garden*.

W. S.

**M**OSCOW.—The first exhibition of the newly formed society "Mir Isskoustva" (World of Art) confirmed on the whole the view expressed in my notes in the May Number of *THE STUDIO* on this year's exhibition of the "Soyouz," that apparently no sufficiently vital reason existed for the separation of the two groups of artists. Personal motives for the most part operated, and it is to be regretted that they should have led to the cleavage.

In the exhibition of the "Mir Isskoustva" the St. Petersburg artists naturally formed the chief group, and conspicuous among them was Konstantin Somoff with about ten works. His life-sized portrait of a lady—the first of the kind he

has painted since he did his well-known *Lady in Blue*—did not give entire satisfaction, but at the same time furnished one more proof of the great *maîtrise* of this artist. Wholly delightful and painted with inimitable refinement and *brio* were his rococo scenes, *A Harlequin and Lady*, *Fireworks*, *The Kiss*, and especially the *Sleeping Lady*. Here the figure with the black dress and white frills is executed with much minuteness of detail, almost, in fact, with as much punctiliousness as a miniature, but in spite of this the whole of this little masterpiece is instinct with genial life and nature. The same period has attracted Alexander Benois, who exhibited a few earlier works with which one gladly renewed acquaintance.

On this occasion Lanceray held aloof altogether, but M. Dobushinsky, on the other hand, was represented by a number of beautiful drawings. His great canvas, *Peter I. in Holland*, was not a particularly happy venture, but a very amusing work was his *Recruits at the time of Nicholas I.*, with the scene laid in a Russian provincial town; both as regards composition and colour the artist has grasped the characteristics of the period with remarkable cogency. N. Roerich showed a series



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of large decorative paintings, which, however, did not reveal him in any new rôle. Some tasteful and striking designs serving as decorations for D'Annunzio's "Citta Morte" were exhibited by A. Golovine along with some attractive landscapes. B. Kustodieff again showed himself to be a prolific worker, but as before his life-sized portraits in oil did not leave a wholly favourable impression. His chief success was with a series of portrait sketches drawn with masterly skill—a good example being that of Count Witte—and his motives from Russian provincial life, which this artist knows how to render in all its gaiety of colour. B. Anisfeld aroused interest with his Breton studies, the feature of which was their intensity of colour. K. Petroff-Wodkin is a first-rate draughtsman, but the colour-scheme of his large decorative panel was far from pleasing. Mme. Serebriakoff, whose portrait in the Tretiakoff Gallery promised so much, proved disappointing with her portrait of a *Lady in Green*; and L. Brodsky, here as at the "Soyouz," left the impression of being a little too matter-of-fact.

Of works by purely graphic artists, mention must be made of Bilibin, G. Narbutt, who is going forward as an illustrator, V. Zamirailo, G. Lukomsky, who sent some dainty architectural drawings, and last, not least, Mme. Ostroumova-Lebedeff, who, besides water-colours, again captivated the art-lover with her charming wood-engravings in colour—views of St. Petersburg.

Of the older generation of Moscow artists only V. Seroff has joined the "Mir Isskoustva," and here with his wholly personal art he stood by himself. Among his half-dozen portraits I would especially mention that of the Moscow collector, Herr V. Hirschmann, painted in an almost monochrome tone of brown, and that of the late S. Muremtseff, the first President of the Duma. The speaking expression and gestures of this eminent jurist have been happily caught by the painter, but the too monotonous background unfortunately mars the impression of the whole.

Two of the younger Moscow painters scored triumphs, their contributions furnishing some of the chief successes of the exhibition—N. Sapunoff, with a splendid arrangement of porcelain vases and artificial flowers in luminous and juicy colours, and M. Saryan, with some studies from Constantinople, showing that remarkable gift for expression in colour to which reference was made when speaking

of the "Soyouz" exhibition. In years gone by N. Millioti used to arouse more interest than now with his beautiful colour harmonies, in which form is too much neglected. In addition to its own members the society invited a group of the more extreme section of Moscow artists, a step which was without doubt a mistake. These painters—Mashkoff, Kontchalovsky, Mme. Gontcharoff and others—strive to outdo the latest Parisian school in the style of Matisse, Picasso, but their efforts in pursuit of the *dernier cri* seemed out of place by the side of the mature art of the leaders of the "Mir Isskoustva." Among the sculpture the works of Mlle. Golubkina and the portrait-busts of B. Kustodieff ought to be mentioned.

It cannot be said that the posthumous exhibition of the works of Sergius Ivanoff really comprised all that the admirers and friends of the artist, who died last year, expected to find in it. Unfortunately it gave no exhaustive presentation of his productions, and had, indeed, been arranged with too much haste and without the necessary feeling of piety. The exhibition con-



PORTRAIT OF THE LATE S. MUREMTSEFF, FIRST PRESIDENT OF THE RUSSIAN DUMA. BY V. SEROFF



*(By permission of Monsieur B.  
Gavronsky, Moscow)*

"AN EPISODE OF THE YEAR 1905"  
BY SERGE VASSILIEVITCH IVANOFF





"THE MEETING." FROM A SKETCH  
BY SERGE VASSILIEVITCH IVANOFF

## Reviews and Notices

tained none of the paintings belonging to public collections, and moreover, many works belonging to private owners were missing; while the earlier period of the artist's *œuvre* was incompletely represented, mainly because it was Ivanoff's habit to burn wholesale those of his early studies and sketches which had ceased to satisfy him. But even in this somewhat laconic shape the exhibition with its hundred and fifty items revealed a highly interesting personality and one that Russian art critics have by no means duly appreciated.

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Serge Vassilievitch Ivanoff, who was born in 1864, combined the instinctive temperament of a painter susceptible to colour-impressions of every kind with that modern type of Russian intellect which never ceases to react on the often intolerable politico-social relations of the country. Among Russian artists such types are not rare, especially in the older generation, and it was they who piloted the group of "Peredvishniki" (Itinerants) into that impasse where so much genuine talent came to grief. With Ivanoff the painter always remained supreme, but there is no denying that the conflict between his artistic nature and his social leanings often had the effect of checking and impoverishing his production, and at certain periods may have been the cause of that "Slav unproductiveness" which has been imputed to him.

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Even in his earliest essays, mostly of the genre species, dating from the second half of the eighties, Ivanoff showed himself to be an artist with an exceedingly fine sense of colour, and an habitual preference for gentle, harmonious tone relations, and in later years he repeatedly made use of the same colour-motives. Thus at the exhibition there were works, such as a street scene as viewed from the studio window, a wooden shed in a village, and various studies, which had been painted with so much sense of tone and with such harmony of colour that not very many pictures by artists of that period would have stood comparison with them. Under the influence of the "Peredvishniki," Ivanoff then sought his motives among those Russian emigrants who wander thousands of miles eastwards across the Steppes in search of new land to cultivate, but few records of this period remain extant. Towards the end of the nineties Ivanoff devoted himself in chief measure to the painting of historic genre pictures and found here a field in which he reaped his greatest successes. Readers of THE STUDIO

are familiar with several of these works in which Russia's past, as seen by the prismatic vision of a modern artist, has been characteristically portrayed with historic fidelity, and in which incidentally Ivanoff was able to express his hatred of the barbaric and servile elements in the character of his countrymen. While they never descend to the level of propagandist achievements, there is often to be found in these works a strong social note. This is true with still greater force of certain pictures and sketches to which the revolutionary period of 1904-5 gave the impulse, and which one had an opportunity of admiring for the first time in the posthumous exhibition under notice.

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Among this group of works interest was focussed on the *Episode of the Year 1905*, here reproduced, which I should be inclined to regard as one of Ivanoff's best works. He has here interpreted with consummate mastery the dramatic tension which marks this encounter between the military and the band of scarcely visible demonstrators with their red flag, the breathless stillness of the tragic moment, and also the colour-contrast of the grey square with the luminous red and yellow walls of the houses. I would mention also his every expressive sketch of a popular orator addressing a meeting with passionate gesticulations, as well as that of a troop of mounted gendarmes occupying the courtyard of the Moscow University. In these works Ivanoff's very pronounced talent for composition impresses one—his gift for marshalling figures and arranging them effectively—a point in which generally speaking very few modern Russian painters excel. Along with his great ability as a draughtsman, and the intensity with which he grasps the characteristic features of a subject—in this connection many of Ivanoff's studies of peasants betray an affinity with Malvayne's method of painting these types—this gift for composition is certainly to be regarded as one of the chief qualities of the deceased painter. In another country and under more favourable conditions Sergius Ivanoff would assuredly have attained to a much higher status than he did in his native country.

P. E.

## REVIEWS AND NOTICES

*The Painters of Japan.* By ARTHUR MORRISON. (London: T. C. and E. C. Jack.) £5. 5s. *od.* net. —A valuable contribution has been made by Mr. Morrison in this work towards giving a systematic and comprehensive survey of the development of



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Japanese painting. Although there are already a few books of unquestionable merit on the subject, it must be conceded that the student of Japanese pictorial art has long felt the lack of a definite and accurate account of the leading painters of its various schools. Not only the students of the West, but the Japanese also acknowledge themselves to have been confronted by the same difficulty. Because of this fact, and because of its appearing at this time when public interest in Oriental art is so keen, we welcome Mr. Morrison's work, which goes far towards meeting a very distinct want.

Mr. Morrison has set forth the importance of realising that in "Japanese pictures we must look for the spirit and poetic sense of things, rather than for a needless report of their external appearance. For art in any form is nothing but a language—the vehicle of transcendent message from mind to mind." The fundamental difference in the outlook of the painters of East and West is also noted—"in the eye of the Western, mankind is the centre of the universe, and the chief subject of his art, the rest of creation making a little more than a background to man; while for the Eastern the universe itself is his subject, in which man holds a place, and no more, with the rest of creation." With an illuminating introduction on the spirit and ideals of Japanese art, the first volume deals with the Early Period; and the painstaking care with which the author has proceeded in face of extreme difficulties can well be conjectured by reading his paragraphs on Kanaoka. The chapter is followed by others on the Tosa School, the Chinese School of the Ashikaga Period, the School of Sesshiu, and the Kano School. The second volume contains chapters on the School of Korin, the Ukiyoyé School, the later Chinese School, the Maruyama and Shijo Schools, the Kishi School or the School of Ganku, and minor schools, giving the distinguishing characteristics of each school and the work of its masters, and at the same time tracing its history down to the present so as to include its living followers.

The numerous illustrations contained in the volumes appear to be chiefly from the author's own extensive and valuable collection. We could even have wished that the illustrations had been still more numerous and had included many masterpieces from Japanese collections. We may join with Mr. Morrison in expressing the hope that "perhaps on some future day the Japanese painters and their work will be treated in twenty volumes in place of these two, with a thousand illustrations produced by some miraculous process as yet un-

dreamed, which shall do justice to Yamato Yeshi." If this should come to pass, may the author of that new work be endowed with an insight and understanding of Japanese painting as shrewd and penetrating and be possessed of a vocabulary as graceful and convincing as that of the author of the present volumes.

*The New Inferno.* By STEPHEN PHILLIPS. With sixteen drawings by VERNON HILL. (London: John Lane.) 21s. net.—*The Starlit Mire.* By JAMES BERTRAM and F. RUSSELL. With ten drawings by AUSTIN O. SPARE. (London: John Lane.) 7s. 6d. net.—Perhaps if Mr. Stephen Phillips did not match himself in themes always against a Dante or a Milton he would attain to the beautiful freedom of verse to which he always seems on the point of attaining, and which would make all the difference in the world to his claims to be regarded somewhere amongst their successors. Mr. Vernon Hill, his illustrator, seems to have come under the influence of both Blake and Beardsley, though they represent opposite poles in artistic feeling. Though his title-page design reminds us of one of the illustrations Beardsley made for "Salome," yet consciously Mr. Hill may not be that draughtsman's disciple, and in any case he is a designer of exceptional and original force. But pleasure in horror was the discovery of mediæval genius, and artists with classical sympathies like Mr. Vernon Hill are not the natural illustrators of *Infernos*. Mr. Austin Spare may be said to be a successful artist of the same Beardsley School, though his temperament expresses itself very differently from Mr. Hill's. Beardsley's art was very Gothic in character, he could allow himself the utmost familiarity with the sinister without being repulsive; it is a familiarity which Mr. Austin Spare's book proves he cannot allow himself with the same success. There are two kinds of ugliness: art sometimes takes pleasure in one kind but the other arises out of incompleteness of technique. Since it is in the passages where Mr. Spare's pen can be felt to be most completely at home that there is least ugliness, we must infer that this quality does not contribute to his success, but is in his case a blemish compromising it.

*English Pastels, 1750-1850.* By R. R. M. SÉE. (G. Bell and Sons.) Limited edition, £2 2s. 0d. net.—The author of this work has had unusual opportunities of studying at first hand the productions of the English School of Pastellists, for to him was entrusted the task of bringing together from numerous private collections that brilliant assemblage of pastels which was offered to view during the

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early months of this year at one of the galleries in Paris and created extraordinary interest among art lovers. The volume is intended to be a souvenir of this exhibition, which was noticed at some length in a recent issue of this magazine, when we reproduced in colour two particularly interesting works included in it.\* As far as the letterpress is concerned the bulk of it consists of a series of biographical and critical notices of the artists who worked in pastel during the period covered by the volume—some of them well-known names, while others, including not a few whose mastery of the medium was equal to that of their more famous contemporaries, have sunk into oblivion. It is indeed to be accounted one of the signal merits of the volume that it once more restores to notice the achievements of these forgotten artists, the sterling quality of whose pastel painting, as of that of their better-known contemporaries, can to some extent be gauged from the numerous full-page reproductions which are such an attractive feature of the volume, and especially from the colour reproductions, of which there are just upon a score, representative of some of the best work done in the medium.

*Donatello.* By MAUD CRUTTWELL. (London: Methuen and Co.) 15s. net.—It is difficult within the limits of a brief review to do full justice to the new volume from the pen of Miss Cruttwell, who in her introductory chapter on the art of Donatello sums up with rare skill the dominant characteristics alike of the personality and the work of the great realist sculptor who, to quote her own words, “is without doubt the most important figure among the masters of the fifteenth century, not only in his special branch of sculpture, but as chief and leader of the whole artistic movement.” In her detailed examination of his masterpieces she displays an equally sympathetic insight into what it is that gives to them their peculiar distinction, recognising fully how much their author owed to the influences brought to bear upon him and in what respects he differed from his great successors of the golden age of Italian art. Apropos, for instance, of his treatment of the nude she remarks: “It is a mistake to suppose that he was specially interested in it as were Pollaiuolo and Michelangelo. In his earlier works his figures are nearly all voluminously clad in draperies which scarcely indicate the form beneath. Such limbs as are left bare

are roughly and conventionally treated and the modelling is not always impeccable.” She points out that the *David* with all its poetry is neither one of the best nor most personal of the works of Donatello, remarking that his preoccupation is with the expression of the face, and his interest in the human form is confined to its interpretation of emotion and character.

*N. I. Grigoresco.* By A. VLAHOUTZA. Translated from the Roumanian by LEO BACHELIN. (Bucharest: Imprimerie Socec et Cie.) 90 fr.—Of a nature somewhat akin to that of his great French predecessor, Jean François Millet, the Roumanian peasant painter, Nicolas Grigoresco, was indeed, as his friend and fellow-countryman M. Vlahoutza declares, a true hero of the soil of his native land, whose work reflects the reserved and rugged character of the noble race to which he belonged. Born in 1838 in the remote country village of Pitarou, the sixth child of very poor parents, his ambition before he was ten years old was to help his over-worked mother, and he himself relates how great was his joy when he was able to sell for a few centimes some little pictures of saints that he had made. Encouraged by his success the boy conceived the idea of saving enough money out of his earnings to go to Paris, but long before he could achieve this desire a painting of his attracted the attention of the reigning prince of Roumania, who bought it for a sum equal to about six pounds. This was the first step up the ladder of fame for the young artist, who was never again in actual want, and for many years was the mainstay of his family. Most successful in interpreting the landscapes of his native land and peasants at their daily toil, he also achieved considerable distinction as a painter of sacred subjects, whilst some of his portraits, reproductions of which are included in the many illustrations of M. Vlahoutza's interesting volume, are full of character. He died, after a short illness, on July 16, 1910, having continued to work until a few days before the end.

Mr. Edmund Hort New has recently published the fifth print of his series of pen-drawings of the Oxford Colleges in which he has followed with so much success the convention adopted by David Loggan in his “*Oxononia Illustrata*” of 1075. The subject of this latest addition to the series is Balliol College, the drawing (reproduced like the others in photogravure by Mr. Emery Walker) giving a bird's-eye view of the various buildings from the south, with the Broad Street front extending across the foreground. The price of the print is one guinea net.

\* The portrait of Mrs. Kennedy-Toms by Richard Cosway, one of the two works here referred to, has, since the exhibition, passed into the collection of M. Arthur Veil-Picard of Paris, who kindly gave permission for its reproduction in this magazine.



THE LAY FIGURE: ON USING  
THE MEMORY.

"I HAVE been thinking over that question of memory training," said the Art Master, "and I am quite inclined to agree with you that the student whose memory has been properly developed has the best chance of success in after-life. But tell me how you think he ought to use in his regular work the faculty of systematic memorising that he has acquired."

"He ought to use it, I should say, to guide him in selecting from the material which nature provides for his use just what he needs most for the expression of his own artistic conviction," said the Art Critic. "If his memory serves him properly it will make his powers of observation doubly efficient and as a natural consequence will greatly increase his mental range."

"Don't you think that there is some danger of his becoming conventional in his work if he trusts too much to his memory?" broke in the Man with the Red Tie. "If an artist is not constantly referring to nature, and constantly receiving new impressions, he is apt to get into a rather hopeless groove."

"He is more likely to become conventional if his memory has not been trained," retorted the Critic. "Conventionality is the result of imperfect knowledge, not of thorough study."

"You mean that a man who does not know much often adopts a mannerism as a way out of the difficulties caused by his ignorance," suggested the Art Master.

"Yes, that is so," agreed the Critic; "and, on the other hand, the man who knows a great deal avoids mannerisms because he can always draw upon his stock of knowledge for new ways of expressing himself."

"That is all very well," cried the Man with the Red Tie, "but if he depends upon accumulated knowledge, upon his memory, in fact, will he keep touch with nature and will he sufficiently retain his receptivity?"

"Why, of course he will," answered the Critic. "If he accumulates knowledge it is because he is keen to observe and able to remember his observations; because he has developed his receptivity and trained his memory to record the impressions made upon him by nature."

"But are you not afraid that sooner or later he will be content merely to use his memory and that he will cease to add to his store of knowledge?" asked the Man with the Red Tie. "Is there no

danger of his coming to the conclusion that he knows enough?"

"Even if he did, I should say he would be better off than the man with an untrained memory who had to depend upon chance impressions for his inspiration," laughed the Critic. "But I think that when the memorising habit has once been acquired, and it can only be acquired by special education, it will remain as an active influence for good throughout the student's life. He would never yield to the temptation to believe that he knew enough."

"No, he would never leave off learning," said the Art Master, "for the memorising habit would have a tendency to become automatic and he would be constantly adding to his knowledge unconsciously."

"Just so; he would be very unlikely to cease observing," returned the Critic, "and he could not help remembering what he had observed, because to remember would be to him a matter of instinct. It follows naturally that his knowledge will always be widening and his mental equipment will be steadily becoming more efficient year by year and more to be depended upon in his professional practice."

"Until at last he will be omniscient, I suppose, and absolutely sure of everything?" inquired the Man with the Red Tie. "You wish me to believe that memory training will make an artist quite infallible and endow him with almost superhuman capacities."

"No, I do not," cried the Critic. "I only contend that he will be able to use all the knowledge he has stored up to help him to make his work more complete, more expressive, and more significant than that of the man who has to be struggling all the time to discover whether he is on the right track. The man who has trained his memory, and who knows how to use the faculties that this training has developed, will be in a position to profit to the utmost by his experiences. He will remember what is helpful and what will serve him best in his effort to realise his intentions. His mind will be clear, his methods confident and direct; he will not be hampered in his work by irritating doubts whether or not he is doing in the right way the particular things he wants to do. He will, in a word, be sure of himself."

"And that is certainly the best thing at which an artist can aim," said the Art Master. "There is nothing which will help him more definitely to reach the highest level of achievement."

THE LAY FIGURE.







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